

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 1

MARCH 1941

By mail to any address
50c. per year

THE enterprising publishers Simon and Schuster (New York) have recently made available an unusual musical item consisting of a book by Hendrik Willem van Loon entitled *The Life and Times of Johann Sebastian Bach*, and an album of records of Bach music played upon the piano by Grace Castagnetta. The book is priced at \$2.50 and the album containing four 10-inch discs is priced at \$3 — boxed together the price is \$5.

Mr. van Loon's book, consisting of 68 large pages (10½ x 10), contains a number of illustrations by the author. It is written in van Loon's usual unconventional style and makes very easy reading. He ties the old master in with the present-day in many interesting ways, and the numerous Bach anecdotes make one feel that the famous early 18th century composer was a really very human person, who had many of the problems that confront his musical brothers of today. We picked this book up the other evening with the idea of skimming through it but soon found that we were reading every word, and we did not put it down until we had finished it. It is, of course, not a source book, but it does give one a fine idea of the times in which Bach lived and worked, and thereby leads to a better understanding of the works of the great master. We enjoyed it very much and do not hesitate to recommend it for what it is—a pleasant evening's reading.

There is no particular tie-up between Miss Castagnetta's records and the text of the book other than that one may get some idea of the music of van Loon's hero quickly and conveniently by playing these discs in conjunction with one's reading. Grace Castagnetta is an able interpreter of Bach and is well-known particularly for her fine radio broadcasts. Her

album contains the following selections: *Chromatic Fantasy and Fugue in D minor*; *Prelude No. 1 in C major* from *The Well-Tempered Clavichord*; *Two-part Invention No. 1 in C major*; *March in D major*; *Italian Concerto in F major (Allegro)*; *Chorale: Jesu, Joy of Man's Desiring*; and *Fifth French Suite in G major (Courante, Gavotte, and Gigue)*. We understand that the recording was done and the records manufactured by one of the large record companies. Whether they were or not is not important for the reproduction is splendid and the record surfaces particularly smooth.

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With this issue we begin the ninth volume of THE NEW RECORDS and we are greatly pleased with the large percentage of readers who have promptly renewed their subscriptions, and we are particularly happy over the number of new subscriptions which were sent in with our regular subscriber's renewals. While we have never made any particular effort to extend our subscription list, new subscribers are always welcome. We have had numerous requests for back copies, as many of our readers wish a complete file of all issues. In this connection, we would like to announce, that we are always willing to supply missing copies to our regular subscribers without charge, to others the price is 5¢ each, or 50¢ for a complete volume of 12 issues. We can supply complete files of all volumes except the first and fourth from which the following numbers are missing: November, and December, 1933, and January, and February, 1934, from Volume I; and March, 1936, from Volume IV. In other words we can supply a complete file from the first issue of March, 1933, to the present with the exception of the five numbers mentioned above.

ORCHESTRA



Tchaikovsky: Symphony No. 3 in D major, Op. 29. National Symphony Orchestra conducted by Hans Kindler. 5-12" discs (V-17710 to V-17714) in album. Victor Set M-747. \$5.50.

Some time ago this writer overheard a concertgoer explaining, in a most authoritative manner to her friend, that Tchaikovsky, who "only wrote three symphonies," had, according to this self-styled authority, "a superstition about writing a 'First' Symphony, so he called his first the Fourth, and so on." It is easy to see how such a false theory came to be advanced. More so than almost any other composer, Tchaikovsky grew in musical stature as he progressed, which explains the complete neglect which his first, second and even third symphonies suffer. The only recorded version of the third which has appeared domestically is a methodical, banded-out version by Albert Coates and the London Symphony, recorded some ten years ago.

This performance by Kindler and the National Symphony is indeed a rejuvenated version of this neglected work, and deserves the most careful consideration. Perhaps the most serious fault of this symphony is the overabundance, especially in the first movement, of fortissimo passages for full orchestra, in which an overworked brass section is called upon to deliver blasting, monotonous repetitive chords. Even this handicap is admirably handled by Dr. Kindler, and the symphony is presented as an effective challenge to the high emotion, luxurious woe, and undiluted beauty of the famous Fourth, Fifth and Sixth. The superiority of these later works, and the facility of the Third cannot be denied. Kindler's fine performance, however, convincingly suggests that one should find in the third symphony a welcome contrast to the more personal effusions of a more mature artist. Composed at the threshold of the greatest crisis in his life—the almost simultaneous meeting his wife of a few months, an experience which nearly killed him, and his meeting the benefactress who was to make it possible for him to devote the rest of his life, unencumbered, to composition—the third symphony is strikingly free from the psychological turmoil that pervades the later works of this great Russian master. M.

Strauss: Ein Heldenleben, Op. 40. Cleveland Symphony Orchestra conducted by Artur Rodzinski. 5-12" discs (C-11482D to C-11486D) in album. Columbia Set M-441. \$5.50.

It is practically impossible to speak of phonographic editions of *Ein Heldenleben* without mentioning the old Mengelberg recording which has now been replaced in the Victor catalogue by the recent Ormandy-Philadelphia Orchestra version. Dedicated to him, and loved by him, Mengelberg is always supposed to have a special affinity for the work. However, Ormandy is considered a very fine conductor of Strauss (Johann and Richard!) and lately Rodzinski

has been impressing the populace with his flair for Strauss. When Rodzinski and the Cleveland Orchestra visited New York some time ago, they earned lavish praise from the critics for their playing of *Ein Heldenleben*. This past season they also played it and received lukewarm praise, but perhaps it just didn't "click." Anyhow, here we are with their recorded performance and the difficult task of advising our readers whether or not it is better than the Victor recording by Ormandy. (Since the Mengelberg one is no longer in the catalog, we shall not use it in the comparison, although it had many merits.)

Generally speaking, Rodzinski's reading may be considered a little more straightforward than Ormandy's; however, it is not pedestrian. Naturally, Ormandy has a more lush string section with which to paint the amorous aspects of the hero's life, and we prefer concertmaster Hilsberg's solo violin playing in the Ormandy set. All in all, it is a very difficult choice, but we prefer the Ormandy set, by a slight margin. The reproduction of the new Columbia set is very fine. It has a better bass than is found in a number of present Columbia recordings, and the acoustics of Severance Hall help to give this album a fine timbre, and more clarity than even Ormandy's recording. S.

Copland: Music for the Theatre. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 3-12" discs (V-17688 to V-17690) in album. Victor Set M-744. \$3.50.

Aaron Copland is considered one of America's leading composers, and almost as much because of his literary efforts as for his actual compositions. He has concentrated entirely on working in the modern idiom, and more particularly, experimenting with the possible contributions that American jazz might eventually make to the general field of music.

This work dates from the roaring twenties and can best be described comparatively, as the serious, accomplished counterpart to the works of the pseudo-classicists, Grofé and Gershwin. It is almost completely devoid of out-and-out tricks and cheap sentimentality, and bears evidence of unquestioned musicianship. It is impossible to expect from such nervous, raucous, tumultuous music any great or profound message; it is merely entertainment, offering exceptional tonal coloring and unusual structure as its merits. It is certainly a "must" for the Modern, inasmuch as it is the first recording of Copland's best-known and most frequently performed work. M.

Strauss, R.: Der Rosenkavalier—Waltzes. Wiener Symphonie Orchestra. 1-12" disc (RF-R9003). \$2.

Considering present prices Radiofunken records are quite expensive, but a few of them seem to be worth their price. This grand recording of *Der Rosenkavalier* waltzes places this disc in that category. The label does not mention the conductor, but we'll take a guess that it is Eric Kleiber.

Sibelius: 75th Anniversary Album. Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-17701 to V-17703) in album. Victor Set M-750. \$3.50.

Finlandia, Op. 26, No. 7. (V-17701).

The Swan of Tuonela, Op. 22, No. 3. (V-17702).

Lemminkäinen's Homeward Journey, Op. 22, No. 4. (V-17703).

To mark Sibelius' seventy-fifth birthday anniversary which occurred on December 8th last, Victor has had new recordings made of three of his best-known and most loved compositions. The Philadelphia Orchestra under the direction of Eugene Ormandy was chosen for this task, and it was indeed an excellent choice, as anyone who listens to these discs will, we are sure, readily agree. The best of Victor's "higher fidelity" reproduction is in evidence throughout these three thrilling records. Many of us will recall that *Finlandia* and *The Swan of Tuonela* were recorded by The Philadelphia Orchestra under Stokowski several years ago, as was *Lemminkäinen's Homeward Journey* by the London Philharmonic Orchestra under Sir Thomas Beecham. An important point is that the present album is available for automatic instruments so that those who have such phonographs may listen to these selections without interruption. Also any of these discs from the regular album may be purchased separately at \$1 each. R.

Mozart: Eine Kleine Nachtmusik, K. 525 (Serenade in G major). London Symphony Orchestra conducted by Felix Weingartner. 2-12" discs (C-70741D and C-70742D) in album. Columbia Set X-187. \$2.50.

We can understand Columbia's move to include this modern recording of Mozart's best-seller in its catalogue. The existing feud between devotees of the two excellent Bruno Walter performances often ends in a Columbia defeat (we couldn't say "Victor victory") because of the age of its recording (X-19), even though it is devoid of the bad hall echo, which mars the Victor set (VM-364). The controversy is now further complicated by the intriguing addition of relative interpretive merit! Columbia now has, in this new set, a slight advantage in reproduction.

We are inclined to agree in every respect with W. R. Anderson, who reviews this set in the February issue of the remarkable English magazine, *The Gramophone*. He is very much impressed with Weingartner's performance, except for the slow movement, of which he says, "The second movement . . . seems to me just the least bit too fast: it gives a slightly flippant air; perhaps he means to avoid sentimentality; but I think this part should be allowed to breathe a bit more romantically." We reserve the right to assume a strict neutrality in this case on the grounds that you can't go wrong with either set—a choice is purely a matter of personal taste. M.

"Favorite Overtures." 4-12" discs in album. Victor Set M-746. \$4.50.

Suppe: *Morning, Noon, and Night in Vienna*. (V-12479).

Suppe: *Poet and Peasant*. (V-11986).

Both played by Boston "Pops" Orchestra conducted by Arthur Fiedler.

Light Cavalry. (V-11837).

Merry Wives of Windsor. (V-11836).

Both played by B. B. C. Symphony Orchestra conducted by Adrian Boult.

All of these discs have been available separately and are so listed in the present Victor catalogue. This month they are issued in an album designated as "Favorite Overtures." An important point is that this album may be had in automatic sequence so that the records may be played on an automatic instrument without interruption.

Debussy: Prelude to the Afternoon of a Faun. Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-17700). \$1.

Stokowski's older recording of this popular selection, which has been on the "best sellers" list for many years, will now be replaced by this "higher fidelity" version. By comparing these two recordings one can easily note the improvement that has been made in orchestral recordings during the last decade.

Dvorak: Carnival Overture, Op. 92. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-70739D). \$1.

This is one of the most brilliant recordings that Columbia has made to date—plenty of cymbals which one can distinctly hear if his phonograph is capable of reproducing them. Of the many recordings that have been made of this popular overture, the only one worthy of comparison with it is the Boston "Pops" version listed in the Victor catalogue.

Corelli: Concerto Grosso No. 11 in B flat major, Op. 6. Arthur Fiedler's Sinfonietta. 1-12" disc (V-13587). \$1.

This lovely suite, containing several pleasing dance tunes, by the 17th century Italian violinist and composer, Arcangelo Corelli, is ideal music for Mr. Fiedler's smaller group of players. Here is the sort of record that one never tires of—a disc that may be put away for years and brought out again and relished as a new item. This charming work has been beautifully played and excellently recorded.

Mozart: Symphony No. 41 in C major, K. 551 ("Jupiter"). Seven sides, and *Handel*—arr. Beecham: *Sarabande and Tambourine*. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-68199D to C-68202D) in album. Columbia Set M-194. \$4.50.

Heretofore not available in automatic pressing, Columbia announces that this superb set can now be had in either "AM" or "MM" sequence.

The Music of Stephen Foster. Andre Kostelanetz and his Orchestra. 3-12" discs (C-7371M to C-7373M) in album. Columbia Set M-442. \$3.50.

Old Black Joe and *Oh! Susanna*. One side, and *My Old Kentucky Home*. (C-7371M).

Beautiful Dreamer and *Massa's in de Cold, Cold Ground*. One side, and *Come Where My Love Lies Dreaming*. (C-7372M).

I Dream of Jeanie with the Light Brown Hair. One side, and *Old Folks at Home* and *Camp-town Races*. (C-7373M).

Andre Kostelanetz has become one of the most popular conductors in the realm of light music, and reports from various dealers indicate that his recent recordings are on the "best sellers" lists in all parts of the country. This is easy to understand because while Mr. Kostelanetz presents his selections in an interesting manner that is bound to have a wide appeal, he always keeps well within truly artistic bounds—never sweet to the point of becoming sickening. He makes a perfectly swell job of these familiar Foster melodies, and the reproduction is first-class. Single discs from this album may be purchased at \$1 each. R.

CONCERTO



Brahms: Concerto No. 2 in B flat major, Op. 83. Vladimir Horowitz (piano) with the NBC Symphony Orchestra conducted by Arturo Toscanini. 6-12" discs (V-17640 to V-17645) in album. Victor Set M-740. \$6.50.

Here is a performance which we are glad to say definitely supersedes all previous recordings of this work, from every standpoint. We can find nothing but superlatives for this remarkable album. Horowitz plays like a magician, clean and clear and sparkling, with a formidable technique. He plays brilliantly but without distortion; he plays the *Andante* beautifully but without any saccharine. His performance is truly a model of good taste with an abundance of inspiration. And father-in-law Toscanini provides an accompaniment the superior of which is inconceivable. And all of this goes on in the wonderful acoustics of Carnegie Hall and not the barren hard acoustics of Studio 8H. We heartily thank Victor for taking Toscanini and the NBC Symphony Orchestra out of the Studio and into the Hall. Everyone will recognize instantly the difference in timbre between this recording and the one Toscanini made of the Beethoven Fifth Symphony, or any of the others made in Studio 8H. The quality of the reproduction in this set hits an all-time high.

Thus far we have not mentioned the Second Piano Concerto as music. As is frequently the case with Brahms, there is not always the feeling of a large composition, but rather of a smaller thought inflated to something larger. But there are many

magnificent sections in this work, and throughout we again give credit to the performers for minimizing any defects of the composition by their insight and their intelligent rendition. A worthy addition to any library. S.

CHAMBER MUSIC



Mozart: Quartet No. 19 in C minor, K. 465 ("Dissonant"). Kolisch Quartet. 3-12" discs (C-70728D to C-70730D) in album. Columbia Set M-439. \$3.50.

After a Mozart concert at which three quartets were played (K-458, 464, 465), Mozart's father quoted Haydn as saying, "I declare to you before God as a man of honour, that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition." In the face of such flowering praise, Mozart promptly dedicated these, and three more quartets (K-387, 421, 428) to Haydn, claiming in return, "It is but his due, for from Haydn I first learned how to compose a quartet." This is, in some measure, true, but he never learned from Papa Haydn the intrinsic Mozartian originality which never ceases to astound the musical world. As a matter of fact, "originality" is much too mild a word for the introduction to the quartet here presented. This introduction, dubbed by Slonimsky as "ambiguous," is certainly the most remarkable passage in all of Mozart's writing. Students of music are perhaps familiar with the *Musical Joke*, in which Mozart, to amuse his friends, makes use of unusual combinations of chromatics, but in this introduction, unconventional harmonies which have only recently come to be accepted as logical and musical are used with effective seriousness and great dignity. Haydn, evidently unimpressed by the introduction, must have certainly been impressed with the typically Mozartian three movements that follow.

The performance of this work by the Budapest String Quartet (VM-285) is superb in every respect, and can hardly be equalled. This new Columbia set suffers slightly from surface noise, while the Kolisch Quartet, playing with less technical proficiency, sounds almost out of tune at times. M.

Beethoven: Quartet No. 6 in B flat major, Op. 18, No. 6. The Coolidge Quartet. 3-12" discs (V-13570 to V-13572S) in album. Victor Set M-745. \$3.

The Coolidge Quartet proceeds in chronological order with its project of recording all of the Beethoven string quartets. Each time a new addition is made to this series more lovers of chamber music learn of these recordings and their popularity increases like a snowball rolling down hill. The present release rates with the previous five, and that is to say that it is very fine indeed.

Mozart: Serenade No. 10 in B flat major for Thirteen Wind Instruments, K. 361. Edwin Fischer conducting his Chamber Orchestra. 3-12" discs (V-17679 to V-17681) in album. Victor Set M-743. \$3.50.

Coincidental with the 150th anniversary of Mozart's death is the phenomenal return to 18th century composers by musicians and music lovers. It seems to be a breathing spell, a readjustment after the past fifty arduous years of revolutionary changes and experiments, and reflects an increased interest in the whole music field, rather than a waning of enthusiasm for contemporary and 19th century music.

The appearance of still another unusual work, of chamber music characteristics, reflects the increased demands of a more and more discriminating music public. Seldom performed because of its unusual instrumentation, this recording replaces a good, but poorly recorded version on Decca, under Dr. Fritz Stiedry's direction (D-25077-8), which also is incomplete. Edwin Fischer's Chamber orchestra performs the work in its entirety, and, in spite of some bad spots by the solo clarinetist, especially during the first three variations on side five, is thoroughly enjoyable. M.

PIANO



Szymanowski: Twelve Etudes, Op. 33. Three sides, and **Szymanowski: Mazurkas 1 and 2, Op. 50.** Jakob Gimpel (piano). 2-12" discs (C-70745D and C-70746D) in album. Columbia Set X-189. \$2.50.

Karol Szymanowski is almost unknown in this country, in spite of the fact that he is considered Poland's outstanding composer of this generation. His works, through the efforts of Myra Hess, Artur Schnabel, and his close friend, Paul Kochanski, with whom he took part in several concerts of his works in this country in 1921, were accorded considerable attention abroad, and were very well received. Distinctly a modern, his appointment as Director of the Warsaw Conservatory, and the many revolutionary changes he effected there, met with considerable opposition until the performance of his *Stabat Mater*. This brought him immediate popularity and respect, and he remained, until his death in 1937, the most important Polish composer, as well as the spiritual leader in Polish music.

A lifelong admirer of Chopin, whose influence is apparent in the majority of his works, Szymanowski nevertheless reveals his appreciation and understanding of the mysticism of Scriabin. Szymanowski has been almost entirely neglected on records. This new set, added to the several short violin works now listed in domestic catalogues, hardly improves the situation. He has written works in almost every form, from song cycles to symphonic poems, sym-

phonies and concerti.

Jakob Gimpel is unknown to us, and for a first performance on records, he gives an admirable account of himself. The piano is excellently recorded. M.

Rachmaninoff: Suite No. 1, Op. 5 (Fantaisie). Five sides, and **Rachmaninoff: Vocalise.** Vitya Vronsky and Victor Babin (two pianos). 3-12" discs (V-13561 to V-13563) in album. Victor Set M-741. \$3.50.

Not every album set can be a major contribution, as there are not that many major contributions in existence. The work at hand is no masterpiece. It is probably a valuable contribution to the rather limited repertoire of two-piano music. Written when Rachmaninoff was twenty years old and dedicated to Tchaikovsky, the Suite No. 1 is in four movements, each bearing a title. It is an enthusiastic composition, and shows a fine knowledge and even a mastery of piano writing. In all it is something for students and others interested in two-piano music, as it is banal except for the final movement. This movement, entitled "Easter," resembles the ringing of the great Orthodox Church bells on Easter Sunday.

Vronsky and Babin turn in a beautiful performance. Their ensemble playing is well matched, and they play the music with sympathy and artistry. The reproduction is well accomplished, and even in the sonorous last movement the tone is musical. The last side of the set is devoted to the inevitable transcription for two pianos of an innocuous *Vocalise* by Rachmaninoff, also very well performed. S.

Saint-Saëns: Scherzo for Two Pianos, Op. 87. Arthur Loesser and Beryl Rubinstein (two pianos). 1-12" disc (C-70740D). \$1.

Columbia presents the first recording by the two-piano team of Loesser and Rubinstein, whose concerts have met with great success throughout the country. The choice of this selection for their first record is a very happy one. Instead of an arrangement for two pianos, they have chosen Saint-Saëns' *Scherzo*, which was written especially for that combination of instruments. The musical content of this work is not of great value, but it is pleasing to listen to, and gives the artists ample opportunity to show their virtuosity. The reproduction is very fine.

Pinto: Scenas Infantis (Memories of Childhood). Guiomar Novaes (piano). 1-10" disc (C-17262D). 75c.

The Brazilian pianist, Guiomar Novaes, introduces the work of her fellow countryman Octavio Pinto upon this pleasing little disc. Mr. Pinto also happens to be her husband. This little suite of childhood, containing five short pieces, requires a most sympathetic rendition to bring out its charm and delicacy, and receives it at the hands of this capable artist. The reproduction is splendid.

Paderewski Golden Anniversary Album. Ignace Jan Paderewski (piano). 4-12" discs in five-pocket album. Victor Set M-748. \$4.50.

Haydn: Theme and Variations in F minor. (V-14727).

Chopin: Polonaise in A flat major, Op. 53. (V-14974).

Mozart: Rondo in A minor, K. 511. (V-15421).

Schubert: Moment Musical No. 2 in A flat major, Op. 94. (V-17699).

To mark the Golden Anniversary of Paderewski's American debut Victor has selected four of his outstanding recordings and placed them in an attractive album with a picture of the great pianist on the cover. As all of these discs have been available for some time, it would be well to check the list given above—you may have one or two of them in your present library. If you have not, here is a wealth of fine recordings that would be a valuable addition to any record collection.

VIOLIN



Bloch: *Baal Shem*. Three sides, and *Milhaud*—arr. Levy: *Sumaré*, and *Falla*—arr. Szigeti: *Danse du Meunier*. Joseph Szigeti (violin) with piano accompaniment by Andor Farkas. 2-12" discs (C-70743D and C-70744D) in album. Columbia Set X-188. \$2.50.

There is always something about the music of Ernest Bloch which pleases us. It is strange. It is in a way, a paradox. Built of racial fabric, one would almost expect his music to be archaic, with its Jewish feeling. But it is extremely modern. All of the deep, rich, anguished colorings of Bloch's music are to be found in the *Baal Shem*, here recorded in its entirety for the first time. We are always conscious of the intensity of the music—that Bloch must have felt every note as he wrote it. It all seems to have a powerful "drive" in back of it. The music of Bloch is accepted and loved by many. Each day more people are introduced to his works. To some it will always remain a mystery. But to those who are eager for new works, this set will be a great satisfaction.

Sub-titled "Three Pictures of Chassidic Life," *Baal Shem* is of course in three movements. The first is *Vidui* (Contrition), the second, *Nigun* (Improvisation), is occasionally played as an isolated number. The third, *Simchas Torah* (Rejoicing), is a rich resonant piece of writing with spontaneity. The suite is definitely a violin solo with a practically negligible piano accompaniment. The performance by Szigeti leaves nothing to be desired. It is carefully wrought, and intensely projected. The last side of the set contains two novelties. *Sumaré* by Milhaud, proves to be quite interesting, and the *Miller's Dance* from the "Three Cornered Hat" makes a natty little encore. Both are deftly executed. The reproduction is good. S.

Paganini: *Fantasia on the G String* (After Rossini's "Moses in Egypt"). Yehudi Menuhin (violin) with piano accompaniment by Ferguson Webster. 1-12" disc (V-17730). \$1.

Paganini (1784-1840), one of the greatest violin virtuosos who ever lived, made this arrangement for his instrument of *Moses' Prayer*, from Rossini's *Moses in Egypt*. It is recorded, that while Paganini played the works of many composers, it was his own compositions and arrangements that stirred his audiences to that great pitch of excitement for which they have to this day been remembered. Unquestionably Paganini many times used the tricks of a charlatan. In some cases he made his compositions so difficult that he himself had to practice diligently in order to play them. However, many of them had merit. This is particularly true of the present work, and in the hands of a master such as Menuhin it makes mighty exciting listening. A great many persons are going to enjoy this record, and we predict for it a large sale.

Stamitz: *Violin Concerto in B flat major*—Adagio; Rondo. Nathan Milstein (violin) with piano accompaniment by Arthur Balsam. 1-12" disc (C-70747D). \$1.

It is indeed refreshing to turn back to this 18th century music as played for us by the fine artist, Nathan Milstein. The lovely plaintive Adagio is restful in marked contrast to the lively Rondo, which makes it difficult for one to keep his feet still. Here is music to be enjoyed, and we are sure that many music lovers will thoroughly relish it, if they will take the trouble to investigate it. The name Stamitz may not mean anything to many persons, although it was the name of a very famous 18th century musical family of Bohemian origin. The present composer, Karl, was the eldest son of his more famous father, Johann Stamitz (1717-1757), who is credited with having much to do with the development of the symphonic form. Karl was a violinist of note, as well as a composer of some seventy symphonies and much chamber music.

VIOLONCELLO



Bach Society Set Volume VII. Suite No. 1 in G major for Unaccompanied Violoncello. Six sides, and Suite No. 6 in D major for Unaccompanied Violoncello. Pablo Casals (violoncello). 7-12" discs (V-17658 to V-17664) in album. Victor Set M-742. \$7.50.

Bach wrote a series of six suites for violoncello unaccompanied. We understand that Casals has recorded all of them. The second and third were released in December, 1939, in Victor album M-611, and were greeted with great enthusiasm by the discerning. Since that time there has been an insistent demand for the balance of them. The present album contains the first and sixth, and we surely hope that

we will not have to wait another year to complete the series.

One must be a serious music lover to appreciate and understand unaccompanied music of this character, but Casals, through his great artistry, makes it an interesting experiment for anyone with patience and sufficient musical intelligence. Bach knew exactly what he was doing when he wrote these suites, and Casals interprets them in the spirit in which they were written. The interesting notes by J. A. Westrup, which accompany this album, are of large help toward a full understanding of the music.

R.

OPERA



Wagner: Selections from Six Operas. Lauritz Melchior (tenor) with Kirsten Flagstad (soprano) and the Victor Symphony Orchestra and San Francisco Opera Orchestra conducted by Edwin McArthur and the Philadelphia Orchestra conducted by Eugene Ormandy. (Sung in German). 5-12" discs (V-17725 to V-17729) in album. Victor Set M-749. \$5.50.

Der Fliegende Holländer: Steerman's Song (Act I). One side, and *Siegfried:* Hammer Song (Act I). (V-17725).

Lohengrin: *Lohengrin's Narrative*—In Distant Land (Act III). One side, and *Tannhäuser:* *Tannhäuser's Hymn to Venus* (Act I). (V-17726).

Tannhäuser: Rome Narrative (Act III). (V-17727).

Die Meistersinger: By Silent Hearth (Act I). One side, and *Die Meistersinger:* Prize Song (Act III). (V-17728).

Die Gotterdammerung—Prologue: Duet "Did I Not Send Thee" (with Kirsten Flagstad). (V-17729).

The Victor Company has been extremely kind to the Wagnerians in the past, and continues its generosity this month with an album of choice selections sung by the favorite Wagnerian tenor of the day, the genial Dane, Lauritz Melchior. It may be said at once that all of the accompaniments are satisfactory, some even distinguished. To us, the outstanding disc is the final one with Mme. Flagstad. It is the finest performance we have ever heard of this marvelous duet of Brunnhilde's farewell to Siegfried. Mme. Flagstad is in excellent voice, and nearly steals the show, or should we say album, from Mr. Melchior. After listening to eight sides by Melchior, her voice was refreshing with its clear open quality. There is no denying the greatness of Melchior, but there is also no denying the frequent huskiness of his voice, and the strained top notes which are not always 100% accurate. After hearing several sides, we almost wished for a wide open Italian high note, such as Gigli executes. But his Wagnerian style is highly convincing, and he

conveys the Wagnerian éclat superbly. Covering six operas, from *The Flying Dutchman* to *The Mastersingers*, we have a well chosen group of Wagnerian excerpts on which to feast.

S.

Charpentier: Louise—*Depuis le Jour* (Act III). One side, and **Debussy: L'enfant Prodigue**—Recitative and *Air de Lia*. (Sung in French). Dorothy Maynor (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-17698). \$1.

Every so often a record reaches the studio that seems to be perfect from every angle. Such a one is the present disc by Dorothy Maynor. A gorgeous voice, in two selections that may be enjoyed by everyone, with an orchestral accompaniment under the direction of that peer of accompanists, Eugene Ormandy. The perfect blending of the voice and orchestra in both selections is an accomplishment that requires the greatest artistic skill. We must not let our enthusiasm carry us any farther—this disc awaits your hearing.



VOCAL

Patter Songs from Gilbert and Sullivan. Nelson Eddy (baritone) with chorus and orchestra conducted by Robert Armbruster. 3-10" discs (C-4271M to C-4273M) in album. Columbia Set M-440. \$2.75.

These humorous songs from various Gilbert and Sullivan operettas, as sung by Nelson Eddy, are of course amusing, although we can hardly say that they are in the tradition of D'Oyly Carte. Mr. Eddy's perfect diction makes it possible for anyone to understand each word, and as the words are the important thing in these patter songs, much may be said in praise of his renditions. Fortunately the choral parts are not too important, because the chorus on these discs seems pretty weak both as to volume and quality.

The following songs are included in this album: "My Object All Sublime" from *The Mikado*; "Oh! A Private Buffoon" from *The Yeomen of the Guard*; "Lord Chancellor's Song" from *Iolanthe*; "My Name Is John Wellington Wells" from *The Sorcerer*; "I am Monarch of the Sea" and "When I Was a Lad" from *H. M. S. Pinafore*; and "Major General's Song" from *Pirates of Penzance*.

Why Nicolas Slonimsky was chosen to write the leaflet that accompanies these discs we really don't know. Perhaps it was because he was a friend of the eminent Gilbert and Sullivan authority, the late Dr. Isaac Goldberg. However, we rather feel that he does not share Dr. Goldberg's great admiration for the operettas of G. & S., for he covers three pages with left-handed compliments, showing that he is entirely out of sympathy with the works he is discussing. We have read with profit much of Mr. Slonimsky's writing on musical subjects, but Gilbert and Sullivan is certainly not in his line.

R.

Sibelius: Aus Banger Brust, Op. 50, No. 4. (Sung in German). One side, and **Sibelius: Langsamt Som Kvalsskyn, Op. 61, No. 1.** (Sung in Swedish). Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-2146). 75¢.

This month the versatile Marian Anderson turns her attention to the great Finnish composer Jan Sibelius and sings two of his most beautiful songs—one in German and the other in Swedish. And when you hear her superb voice and note the artistic manner in which they are presented, it will be hard for you to realize that this young woman, a few short years ago, was a singer in a colored church in Philadelphia. We know of no artist who has advanced so far in such a short time.

Kur Bakuze Samanota (Where Is the Old Cabin). One side, and **Mano Roze** (My Rose). Anna Kaskas (contralto) with Columbia Orchestra conducted by V. Gailiaus. (Sung in Lithuanian). 1-10" disc (C-16322F). 50¢.

Dukruzele (Little Daughter). One side, and **Mergu Bedos** (Girl's Troubles). Anna Kaskas (contralto) with Columbia Orchestra conducted by V. Gailiaus. (Sung in Lithuanian). 1-10" disc (C-16323F). 50¢.

We discovered these records listed in a Columbia foreign catalogue. Miss Kaskas as most musically well-informed persons know is a young American contralto of Lithuanian extraction. She is now a member of the Metropolitan Opera Company where she has attained considerable success in the roles allotted to her. She has a rich voice of ample volume and of splendid quality, and she sings these simple folksongs in a most sincere manner. We enjoyed them very much and do not hesitate to recommend them to all and sundry. Perhaps Columbia will give her an opportunity to record selections of greater musical value. We surely hope so.

Mazzola-de Leva: Canta il Mare. One side, and **Ponce: Si Alguna Vez.** Carlo Morelli (baritone) with orchestra conducted by Alfredo Antonini. 1-10" disc (C-17263D). 75¢.

Two pleasing songs by the Chilean baritone, Carlo Morelli, whose success at the Metropolitan is well-known to all devotees of the opera. They are nicely sung and well recorded.

Mendelssohn: Auf Flügeln des Gesanges, Op. 34, No. 2 (On Wings of Song). One side, and **Mendelssohn: Suleika.** (Sung in German). Suzanne Sten (mezzo-soprano) with piano accompaniment by Leo Taubman. 1-10" disc (C-17264D). 75¢.

Suzanne Sten adds to her recording celebrity with

these fine renditions of two Mendelssohn songs. Both are indeed beautiful, although *Suleika* is not known nearly so well as the ever-popular *On Wings of Song*. If you have not as yet made Miss Sten's acquaintance, now is a most opportune time.

Strauss, J.: Voices of Spring. One side, and **Strauss, J.—arr. Weniger: The Lilacs Are Blooming in Sievering** (from "The Dancer Fanny Eissler"). (Sung in German). Erna Sack (soprano) with Philharmonic Orchestra. 1-12" disc (RF-R7018). \$2.

A month or so ago we announced some records by Erna Sack and there were instantly many calls for more. Only a few of them have been re-pressed here in America, but here is another, and one of the best. Although the label does not so state, the accompanying orchestra is the Berlin Philharmonic conducted by Dr. Hans Schmidt-Isserstedt.

CHORAL



Mediaeval and Renaissance Choral Music (Sung in English or Latin). Choir of the Pius X School of Liturgical Music conducted by Mother Stevens, R.S.C.J. 6-12" discs (V-13555 to V-13560) in album. Victor Set M-739. \$6.50.

It has been a long time since the Pius X School Choir has issued any records, but Victor makes a great contribution to the recordings of early choral music with this album. The appeal of such an album is limited, but to those who are interested, this anthology of early music will be of inestimable value. It is all beautifully sung and well recorded.

The advances in musical form and the development of the polyphonic style are evident and interesting to follow as one goes through these records in the order in which they appear in the album. The first side contains the *Hymn of St. Adalbert*, which dates back to the 10th century or earlier. The last side contains *Pueri Hebraeorum* by Palestrina (16 century). Between the two, each century is well represented. The 11th century is represented by Chartres, the 12th century by Leoninus, the 13th century shows the beginning of three-part structure. The 15th century is well portrayed by Dunstable, Dufay, and Obrecht, and the 16th century by Taverner and Lassus. All of which may seem like a history lesson to many, but to one acquainted with such music, it will be cause for rejoicing over the rich group of selections made available for their libraries. And for anyone wishing to make an acquaintance with early choral music, we can think of no better way, because the music is more diversified than an album containing, for instance, a complete Mass. Obviously this set covers a lot of ground and brings your musical knowledge up to the time of Bach. S.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, IRCC—International record Collectors' Club, MU—Musicraft, NMQR—New Music Quarterly Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 2

APRIL 1941

By mail to any address
50c. per year

THE recording art is continually expanding into new fields. An unusual and interesting album of records recently came to our attention. It contains a series of stories from the Old Testament retold by the distinguished author of *The Nazarene*, Sholem Asch. David Niles is the narrator, and a most appropriate musical score has been supplied by Bernie Weissman. This group of legends is entitled *In the Beginning*, and contains the following biblical stories: *Adam; Eve; Noah and His Ark; The Tower of Babel; Abraham; and How Abraham Came to Know God*. The charm of the simple poetic prose of Sholem Asch has never been better exemplified than on these delightful records. They are intended primarily for children, but they will have a strong appeal for all those who find solace in the old biblical tales beautifully told. The text, in large easily read type, is bound in the album, which contains three 10-inch discs. Price \$3.

* * *

In an entirely different field is an album of records entitled *Six Songs for Democracy*. In a foreword by Erich Weinert included in the interesting booklet that accompanies this album we find the following:

"Innumerable songs arose during the war of the Spanish people against its enemies. They were written by the poets who sided with the people; and where there were no such poets, the people wrote them themselves. And Spanish was not their only language; for the soldiers of the International Brigades contributed songs, in their own languages, which lived and became popular among the Spaniards.

"In this album Ernst Busch has recorded some of the best and most popular songs of the 11th International Brigade, making the record-

ings under the most difficult circumstances. These records could not be made during times of peace. How often did the recording have to be interrupted because Franco's bombs were crashing down on Barcelona or the supply of electricity was cut off! But that lends these songs a peculiar charm, for they were created in the midst of the battle, on the firing line, as it were."

The booklet contains a full description of each song with an English translation of the text. This album contains three 10-inch discs. Price \$3.

* * *

And yet another album not in any way similar to the two mentioned in the foregoing paragraphs—NBC's *Chamber Music Society of Lower Basin Street*. A prime feature of the radio waves is the Chamber Music Society of Lower Basin Street, which has grown in popularity tremendously during these last few months. Here jazz music is introduced in the manner of the most serious chamber music—to us this is one of the most amusing things that appears on the radio. This month Victor issues an album of discs of this famous chamber music group with Mlle. Dinah Shore and Prof. Sidney Bechet as guest artists. Among the several selections in this album, the two that appeal to us most are Mlle. Shore's rendition of *Mood Indigo*, and Prof. Bechet's concerto for soprano sax and chamber orchestra entitled *Muskrat Ramble*. To get in the spirit of this music one should peruse the very clever notes that appear in the booklet before listening to each selection. We got a terrific kick out of this set of records. Victor Album P-56 (three 10-inch discs). Price \$2.

ORCHESTRA



Beethoven: Symphony No. 3 in E flat major, Op. 55 ("Eroica"). NBC Symphony Orchestra conducted by Arturo Toscanini. 7-12" discs (V-17852 to V-17858S) in album. Victor Set M-765. \$7.

Beethoven: Symphony No. 3 in E flat major, Op. 55 ("Eroica"). Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 6-12" discs (C-11530D to C-11535D) in album. Columbia Set M-449. \$6.50.

To many, Beethoven's *Eroica* Symphony is the most significant work in music history. It is certainly a landmark in the development of symphonic and orchestral writing. It expresses, in spirit, the revolutionary forces of freedom in Beethoven and the world of his day, and in fact, the threshold of the symphonic, orchestral and instrumental achievements of this great master, which, in magnitude, may never be equalled.

It is a great pity that a definitive recording of so important a work has never been achieved. Until now, there were four performances to choose from. Now there are six, and not one without flaws! Mengelberg and the New York Philharmonic made one of the first electric recordings. It is much too early a recording to be satisfactory today, and is no longer listed. Another early performance of merit, though not without flaws, was a gold label Brunswick by Pfitzner and the Berlin Philharmonic, notable for the unusual, deliberate delay of the horn trio entrance in the third movement. Adequate, from the point of view of recording technique, are Koussevitzky's and Weingartner's. Koussevitzky's, with the London Philharmonic, (VM-263), is marred in the third movement by mistakes in the horn passages, and by the loud clatter of a dropped bow, which occurs during the very quiet second measure of solo violas in the repeat passage preceding the entrance of the horns. The Weingartner performance, with the Vienna Philharmonic, in addition to having a poor oboist for the second movement, suffers from an impossible hall echo. The echo in the opening chords is so bad that one can hardly distinguish between the chords, and the first measure of the initial theme is completely lost. All in all, the Koussevitzky version has seemed to have the least flaws, and has generally been the choice.

This month we are overwhelmed with *Eroica* symphonies, and it seemed, upon hearing of their appearances on the monthly lists, that finally a serious problem would be solved. After hearing them both, we were gravely disappointed. Both Bruno Walter

and Toscanini present inspired readings of this work. Walter's interpretation is one rich in feeling, all the while displaying masterful control over the tremendous musical and emotional forces of this work. Walter has the capacity of making the entire orchestra surge into the climatic high spots of the first movement, breathe the second with deep solemnity, and effect a conservative spirit of the gaiety of the third, and the grand delicacy of the finale, with its Bach-like string passages, and its dramatic, triumphant close. With all this to recommend it, the Columbia engineers have hampered the effectiveness of this set by injecting too heavy a bass. So heavy in fact that in several fortissimo passages there is an unpleasant effect of a speaker overload or breakdown, although actually this trouble is in the record itself. We suspected that such a heavy recording would wear quickly, but after playing the first side some twenty-five or thirty times with no noticeable depreciation, we concluded that the efficiency of the record grooves had not been taxed.

Toscanini's performance is tense, exciting, dynamic. Its technical proficiency is inspiring, and its nervous brilliance commands undivided attention. Toscanini's tempos are not considerably faster than Walter's for the first three movements. However, the opening 40 measures of the fourth movement are so fast that the effect is downright ludicrous. But regardless of the controversial merits of the two performances, this set is a recording low for Victor. It is a recording of a radio performance, and etched in the record grooves are the coughs and the rustlings of a noisier audience than is usually present in the Academy of Music. Particular highlights are the cough which occurs neatly spaced between the opening chords, creating a novel rhythmic pattern, and the fifty or more record grooves that are devoted to this restless audience preceding the second, third, and fourth movements. Those of us who pondered with great curiosity what surprise treatment would be responsible for the thirteenth side were shocked to find these long waits the reason. There is no space to go into the intolerable breaks between record sides. It is sufficient to say that there is enough space left at the end of each record so that the engineers in charge could have chosen a tenth of a second sooner, or waited a tenth of a second longer to throw their switches for the next cutting machine, instead of slashing horn notes and fortissimo passages in their middle, full volume, with disjointed chunks left over to give unrhythmic blasts at the start of the next side.

Summing briefly, these new performances find us still in need of the definitive recording of the *Eroica*. The best performance is Bruno Walter's. If the heavy bass is too much for you, then we suggest the older Koussevitzky recording. M.

Mozart: Sinfonia Concertante in E flat major (K. Appendix No. 9). Marcel Tabuteau (oboe), Bernard Portnoy (clarinet), Sol Schoenbach (bassoon), Mason Jones (horn), and the Philadelphia Orchestra conducted by Leopold Stokowski. 4-12" discs (V-17732 to V-17735) in album. Victor Set M-760. \$4.50.

Sinfonia Concertante, by Mozart, connotes to most people a work dating from 1779 for viola and violin (K-364), the existence of which has been known since the time of its composition. The work recorded here is somewhat surrounded by mystery, and it is doubtful if there is any definite record of when it was first performed. Sir Donald Tovey wrote not so long ago, in connection with the many spurious works attributed to Mozart that deceptions are not unknown even in the twentieth century, and that "... A concertante for four wind instruments went round Europe in 1905 as a long lost work written in Paris in 1778." The work is unusually familiar throughout and borrows thematic material from the *Symphony in E-flat* (K-132), and the *E-flat Piano Concerto* (K-482). According to the accompanying pamphlet by Veinus this work was composed in Paris in 1778, and actually by Mozart. Veinus quotes letters of Mozart which refer to the work, although they indicate that the work was originally scored for flute. The present existing copy calls for a clarinet in place of the flute, but Mozart's known preference for this instrument might easily explain that which was probably a revision at some later date. In any event, the work is completely charming, and typically Mozartian, not merely in the familiar thematic material, but also in the development and variations throughout the composition.

The work, whether or not it proves to be spurious or authentic, has had an unusual history. We feel it fitting that it should come into its own on our domestic record lists in an unusual way, and it has! Its champion is none other than Mr. Stokowski, from whom we have come to expect the fire and fury of Wagner, or the orchestral transcriptions, *a la* Stokowski, of Bach. Here, however, Mr. Stokowski presents us with as warm and fresh a performance of Mozart as we could ask for from an orchestra so rich in strings and so dynamic in horns and woods! It is a gay and Mozartian performance, untouched by even the skilled Stokowskian hands. M.

Ansell: Plymouth Hoe (A Nautical Overture). Light Symphony Orchestra conducted by John Ansell. 1-10" disc (V-27252). 50c.

A salty selection with the tang of the sea, nicely played by a medium sized orchestra. Well recorded.

Wagner: Tannhäuser — Bacchanale (Venusberg Music). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 2-12" discs (C-11520D and C-11521D) in album. Columbia Set X-193. \$2.50.

The greatest coup of the present recording era was the signing of Fritz Reiner for a series of recordings by Columbia, which promises to be a valuable treasure for those interested in outstanding orchestral recordings. Famous as an operatic conductor throughout the world, particularly Wagnerian opera, it is difficult to understand why his operatic performances are not familiar to everyone in this country. But when one realizes that Reiner is quite a taskmaster, one who tolerates nothing but the best he can get from a group, it is then easy to appreciate the disadvantages in which the major opera companies of this country would find themselves, when Reiner would step in for rehearsals. When the public demands standards of opera as high as the standards it sets for symphony orchestras, Reiner will be rushed to the best opera company then in operation. In three years the Pittsburgh Symphony has been transformed from a third rate group to one of the major orchestras of the United States.

The wild music of the *Bacchanale* was never wilder and at the same time under more perfect control than in the present reading by Reiner. His tempo is very brisk, but he preserves the clarity and the music. Immediately everyone asks "How does this set compare with the Stokowski version (Victor M-530)?" Of course, there is more in the Stokowski set, which includes the Overture. But comparing the *Bacchanale* is interesting. Stokowski achieves his usual ethereal qualities in the sirens' passages, and elsewhere his gorgeous colorings are something unique with Stokowski. But Reiner's approach is different; he goes after more "orchestral" qualities, and succeeds in revealing the score more directly, and one might say, more "musically," but necessarily with less mysticism.

We recommend this set highly, and suggest that those who have the overture in its original form, add this recording of the *Bacchanale* to their collection. The reproduction is very fine, and the surfaces extremely quiet. S.

Coleridge-Taylor: Three Dream Dances. Three sides, and Fletcher: *Demoiselle Chic*—Intermezzo. London Palladium Orchestra conducted by Clifford Greenwood. 2-10" discs (V-27320 and V-27321). 50c each.

Pleasing trifles nicely played and splendidly recorded by one of London's most popular orchestras.

Brahms: Symphony No. 3 in F major, Op. 90. Chicago Symphony Orchestra conducted by Frederic Stock. 4-12" discs (C-11505D to C-11508D) in album. Columbia Set M-443. \$4.50.

When Frederick Stock became conductor of the Chicago Symphony Orchestra 36 years ago, conductors (and orchestras) were different than they are today. In this space of time, orchestras, orchestral music, conductors, styles of conducting, interpretations, and the approach of the audiences have all changed greatly. But Stock has remained conductor of one major symphony orchestra all this time. Today he is the last of the distinguished line of conductors of the past generation, and his conducting is essentially the same as that of half a century ago. We are quick to add, lest we be misunderstood, that his programs are not those of 50 years ago, or in any way stodgy. Indeed, he has been one of the greatest champions of contemporary music, particularly American, and his symphonic season in Chicago is better balanced than is that of many other celebrated metropolitan orchestras.

With the above in mind, it is easy to understand why multitudes are not swayed and pulses not quickened at his concerts, to the extent that those are who come under the magic spell of our streamlined maestros of the machine age; whose audiences swoon when hearing Brahms, Wagner, transcribed Bach, and other romantic dishes served to them in highly individual and thrilling fashion, and glowing with lavishly applied showmanship.

The Stock reading of the *Brahms Third Symphony* is definitely good Brahms. It is a careful and sympathetic exposition; it is warm, but it does not underline the lush. It is not in the same class with the recent recording of the *Brahms Fourth* by Koussevitzky, but it is the best of the available recordings of the *Third Symphony*. The reproduction is good, yielding a better bass than recent Columbia recordings, and if it is slightly lacking in clarity, it gains in balance. S.

Franck: Panis Angelicus. One side, and **Schubert—**arr. Wilhelmj: *Ave Maria*. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-13589). \$1.

We predict that this disc will quickly jump to the top of the "best sellers" list. The music itself has a wide appeal, and Mr. Fiedler presents it in a most attractive manner with solos for violin, violoncello, harp, and organ. Dealers should find this an excellent record for demonstrating in the sale of new instruments.

McDonald: "The Sante Fe Trail"—Symphony No. 1. Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-17765 to V-17767) in album. Victor Set M-754. \$3.50.

In Roy Harris and Aaron Copland we find characteristics that are claimed as representative of America, and that they thus express, as American composers, the spirit of this new country. Both composers have almost a restless sense of experiment, and seem particularly concerned with new forms, instrumental innovations and novel harmonic color. Whatever the future may hold for them, and regardless of how future generations will receive their work, they are primarily experimenters. Many are not tuned to their efforts at all. Others consider these composers inconsistent as to purpose and results.

The more conservative Harl MacDonald, though possessing great musical originality, utilizes American scenes and characteristics as his subjects, but has chosen more conventional idioms for his expression. Probably for this reason, his deserved popularity is fast growing, and he is considered by countless Americans as our most significant composer.

According to the program notes supplied by the composer, this symphony was inspired by the experiences and life of Americans in settling the rugged Southwest. Spanish, Nordic, and American Indian influences are effectively woven into the form and intricate structure of this work. The recording and performance of the *Sante Fe Trail Symphony* are satisfactory in every respect. M.

Rediscovered Music of Johann Strauss (Volume II). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 3-12" discs (C-71027D to C-71029D) in album. Columbia Set M-445. \$3.50.

Motoren Walzer (Motor Waltz). (C-71027D).

Ballg'schichten Walzer (Stories of the Ball Waltz). (C-71028D).

Telegrafischer Depeschen (Telegraph Messages). One side, and *Champagner Polka* (Champagne Polka) and *Schnellpost Polka* (Mail Express Polka). (C-71029D).

In December, 1939, Columbia issued its first volume of these newly discovered Strauss selections, and although the music itself was not of great value it was bright and pleasing to listen to, and the public went for it in a big way. And as the present pieces, in our opinion, are superior to those in Volume I, we suppose that this album will be in great demand. Howard Barlow gives spirited but always refined performances of this jolly music.

Glinka: Russian and Ludmilla—Overture. One side, and **Trad.**—arr. Rimsky-Korsakov: **Dubinushka**. Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-17731). \$1.

For its first record the Indianapolis Symphony Orchestra has chosen these two stirring selections of Russian music. As they are played in the spirit of the Boston "Pops," they should have a wide appeal and should bring this orchestra to the attention of a great number of persons throughout the country. Later on Mr. Sevitzky may choose more solid fare for his players, in which case we may be able to judge the real quality of this orchestra. No orchestra of any consequence could miss on the present selections—they just about play themselves. The reproduction is excellent.

Cuvillier: The Lilac Domino—Selections. London Palladium Orchestra conducted by Jack Frere. 1-12" disc (V-36382). 75c.

The hit tunes of a light opera of another day nicely played and well recorded by a large English movie palace orchestra. Pleasant music for dinner or the cocktail hour.

Fletcher: Bal Masque. One side, and **Waldteufel: Mon Reve**. Victor Concert Orchestra. 1-12" disc (V-36389). 75c.

Pleasing dinner music nicely played and well recorded. As most anyone may enjoy this disc, it should enjoy a wide sale.

Popy: Ballet Suite. Grand Concert Orchestra. 1-10" disc (V-27253). 50¢.

A gay and pleasing little disc containing music that will be new to most of us. Grand dinner music well recorded.

Waltzes of the World (Dance Tempo). Victor Café Orchestra. 3-10" discs (V-27311 to V-27313) in album. Victor Set P-59. \$2.

Waldteufel: Ever or Never. One side, and **Popy: Sphinx**. (V-27311).

Berger: Amoureuse. One side, and **Miro: Mercedes**. (V-27312).

Ziehrer: Vienna Beauties. One side, and **Lama: Perfume of Roses**. (V-27313).

Waltzes in strict dance time for those who like to trip the light fantastic or those who like pleasant, gay, but thoroughly refined music at dinner. Beautifully played and faithfully reproduced.

Gounod—arr. Riviere: **Faust**—Selections. London Palladium Orchestra conducted by Richard Crean. 1-12" disc (V-36388). 75c.

Faust dressed up in the best (or worst) movie palace manner for the edification of the customers of such entertainment. A lot of persons may like this one but we think it is pretty bad. The reproduction is all right.

CHAMBER MUSIC



Harris: Quintet for Piano and Strings. Johana Harris (piano) and the Coolidge String Quartet. 4-12" discs (V-17750 to V-17753S) in album. Victor Set M-752. \$4.

It is doubtful whether Roy Harris will ever enjoy the popular approval of the contemporary music public. He seems to be blessed with a remarkably broad and comprehensive perspective of his subject to such an extent that he is unable to cater to popular tastes. His works will, instead, probably be considered in the years to come as the logical development of the science and spirit of his art. It is already clear that he possesses a coherency and personal expression in the new Absolute music of the twentieth century that is greatly lacking in its innovator and most significant theorist, Arnold Schönberg. It is necessary to emphasize the conclusive point made in the accompanying leaflet to this set, that Roy Harris has achieved a musical stature that requires a re-evaluation of his past works, and an end to the habit of considering each new work by Harris merely as a development of the composer. The sum total of his works can only be considered as an invaluable contribution to the whole history of music, and specifically, to the future of music.

This *Quintet* is a scholarly masterpiece, artistic and expressive. The performance is excellent, and especially interesting, because of the fact that the performers include the composer's sister at the piano and the contemporary modern composer, Berezowsky, playing second violin in the quartet. M.

Beethoven: Quartet No. 1 in F major, Op. 18, No. 1. Budapest String Quartet. 4-12" discs (C-71013D to C-71016D) in album. Columbia Set M-444. \$4.50.

Now there are four recorded versions of this work for our selection. In addition to the present set there are recordings by the Lener, Busch, and Coolidge String Quartets. Certainly even the most critical lover of chamber music can find a performance to suit his taste. The present Budapest version is our choice, but that is purely a personal matter.

Bach: Sonata for Flute, Violin, and Piano. Moyse Trio. 1-12" disc (V-13591). \$1.

In announcing this disc, Victor states that it is intended for "musical sophisticates." However, we rather feel that this lovely bit of Bach for flute, violin, and piano should find a glowing response in the hearts of all those who are moved by the most simple music as long as it is of real worth. The performance is superb, and the reproduction of the best.

Mozart: Quartet in B flat major, K. 589. Worthington String Quartet. 2-12" and 1-10" discs (TE-1594 to TE-1596) in album. Technichord Set T-4. \$4.25.

A very fine recording of this quartet by the Kolisch Quartet has been available for some time; another version is hardly needed. However, there may be those who will prefer this very excellent rendition by the Worthington String Quartet, which is composed of members of the Boston Symphony Orchestra. We have no choice; either set would be entirely satisfactory to us. We might mention that we consider this among the best of Mozart's compositions in this form—perhaps the best. You will recall that this quartet was written for the King of Prussia, who was an excellent musician, and very fond of the violoncello, for which instrument Mozart wrote an especially fine part.

Grétry: Pantomime. One side, and **Grétry: March de la Caravane and Tambourin** (from "Denys le tryan"). Philadelphia Chamber String Sinfonietta conducted by Fabien Sevitzky. 1-12" disc (V-13590). \$1.

Little of the music of Andre Grétry (1741-1813), the Belgian-French composer noted for his many comic operas, is available on records. It is therefore a particular pleasure to welcome this splendidly played and superbly recorded disc. It is especially recommended for those who like unusual music in the lighter vein.

CONCERTO



Bach: Concerto in C major for Three Harpsichords and Strings. The Manuel and Williamson Harpsichord Ensemble. Five sides, and **Hameau: Les Cyclopes.** Dorothy Lane (harpsichord). 3-12" discs (MU-1152 to MU-1154) in album. Musiccraft Set No. 50. \$5.

In this selection we have a profound work of Bach exemplifying polyphony in its most advanced form. Many hearings by well trained ears are necessary to begin to fathom the intricacies of Bach's various patterns, and incidently it requires artists of the first rank to make anything out of such a composition. We are happy to report that the present performers are thoroughly capable of the task assigned them, and they have added an important item to the long list of fine Bach recordings that are now available. . . . The gay little Rameau piece that occupies the sixth side of this set of records is very attractive; don't miss it when you are playing these discs.

R.

PIANO



Schumann: Sonata No. 2 in G minor, Op. 22. Sascha Gorodnitzky (piano). 2-12" discs (C-70737D and C-70738D) in album. Columbia Set X-186. \$2.50.

Nervous impatience drove Schumann, when he was twenty-two, to invent a contraption that would exercise the weak fourth finger while he was practicing, and hasten the realization of his ambition to be a piano virtuoso. Instead, Schumann's invention so crippled his artificially overtaxed finger, that he was forced to give up any ideas of being a virtuoso and devote himself to composition.

This Sonata was started in his early twenties, although it was five years before it was published in its final form. The first and third movements were written in 1833, while the second, and the two fourth movements were written in other years. The original fourth movement (with no opus number, and not listed among Schumann's published works), was available until recently on Victor by Horowitz (V-1638). This unrelated connection between the four movements, although apparent, does not detract from the musical or technical interest of this work.

Sascha Gorodnitzky's performance compares favorably with the early Victor single records by Mischa Levitzki, V8363/4. M.

Blue Moonlight. (Nine piano compositions by Dana Suesse). Dana Suesse (piano). 3-12" discs (SL-5503 to SL-5505) in album. Schirmer Set No. 12. \$3.50.

Jazz Nocturne and Berceuse. One side, and **Afternoon of a Black Faun.** (SL-5503).

Swamp Bird and Scherzette. One side, and **Blue Moonlight.** (SL-5504).

Serenade to a Skyscraper. One side, and **Yours for a Song and The Night is Young and You're so Beautiful.** (SL-5505).

Dana Suesse, famous for her *Young Man with a Harp*, *Yours for a Song*, *The Night is Young and You're so Beautiful* sits down at the piano and plays for us a number of her compositions in a most informal manner. It is a thoroughly enjoyable performance from start to finish. Popular music most of it, but played in the very best of taste—no one need fear to be enthusiastic about it—the long-hairs can't criticise you for liking this sparkling American music.

Liszt: Hungarian Rhapsody No. 15 ("Rakóczy March"). Reginald Stewart (piano). 1-10" disc (V-4544). 75c.

The Canadian pianist, Reginald Stewart, gives a brilliant performance of this spirited work of Liszt, which has long been missing from the domestic catalogues. However, on the sample at hand, there seems to be more surface noise than is to be found on present-day records—better check on this before you buy it.

Chopin: Barcarolle in F sharp major, Op. 60. Walter Gieseking (piano). 1-12" disc (C-71026D). \$1.

We were very much surprised to find that no other recording of this well-known Chopin piece is listed in the present domestic catalogues. We are sure that a number of pianists have recorded it; we definitely recall versions by Cortot, Brailowsky, and Rubinstein. However, most music lovers will probably find Gieseking's performance entirely satisfactory — we would say that it tends toward the poetic rather than the brilliant. The piano reproduction is very fine.

OPERA



Wagner: Parsifal—Act II duet. Kirsten Flagstad (soprano) and Lauritz Melchior (tenor) with Gordon Dilworth (baritone) and the Victor Symphony Orchestra conducted by Edwin McArthur. 4-12" discs (V-17774 to V-17777S) in album. Victor Set M-755. \$4.

Victor's Wagnerian offering this month is a hitherto unrecorded (as far as we could ascertain) portion of the Second Act of *Parsifal*. It is a crucial part of the opera, for it is at this point that Parsifal disclaims the beautifully transformed Kundry, and in so doing makes possible the redemption of Amfortas and the Brotherhood. The music (in this set) commences after the lovely Flower Maidens' Scene, where Parsifal discovers Kundry, whom the wicked Klingsor has placed in the magic garden, and continues to the end of the Act. During this time plenty happens, all of it action, and all of it vital to the story of the opera. Kundry tempts Parsifal, Parsifal renounces the temptation, Kundry tries again unsuccessfully to lure him, and finally Klingsor appears. Klingsor throws the Spear (which pierced Christ's side) at Parsifal. The Spear remains hanging over Parsifal's head, he takes it and makes the sign of the Cross—the castle falls, the garden fades, and Kundry sinks to the ground.

Needless to say, as in all of Wagner, the orchestral part during all of the action related above, is something which can be made to cover a great range of emotion. It should not be subordinated to the background, regardless of the excellence of the soloists, who in this case, with Mme. Flagstad and Mr. Melchior, are quite excellent. Their singing at times

is remarkable, and it is always sympathetic and interesting. But the orchestra practically withers under the uninspired direction of Mr. McArthur. The orchestra itself is fine, and the acoustics of this recording sound very much like those of the Academy of Music. Nevertheless the orchestra is there, the voices fine, the recording good, and the set one for which to be thankful. S.

CHORAL



Beethoven: Missa Solemnis, Op. 123. Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society, Jeanette Vreeland (soprano), Anna Kaskas (contralto), John Priebe (tenor), Norman Cordon (bass), conducted by Serge Koussevitzky. 12-12" discs in two albums (Vol. I: V-17816 to V-17821; Vol. II: V-17822 to V-17827). Victor Sets M-758 and M-759. \$6.50 each.

The Mass in D, known as the *Missa Solemnis*, was commenced in 1818 (some say 1819) and was to have been finished for the celebration of the appointment of Archduke Rudolph as Archbishop of Olmütz, in 1820. Beethoven, however, became so engrossed with his work, and increased its proportions so much, that it was not finished until two years after the event which it was intended to celebrate (finishing touches were added in 1823).

While Beethoven was engaged upon this score, he one day woke up to the fact that some of his pages were missing. Beside himself, he spent hours and hours with his servant in searching, but it was all in vain. At last they gave up the task as a useless one, and Beethoven, mad with despair, and pouring the very opposite to blessings upon the head of her who, he believed, was the author of the mischief, sat down with the conclusion that he must rewrite the missing part. He had no sooner commenced a new Kyrie than some loose sheets of score paper were discovered in the kitchen! They proved to be the identical pages that Beethoven so much desired, and which the woman, in her anxiety to "keep things straight" had appropriated at some time or other for wrapping up, not only old boots and clothes, but also some superannuated pots and pans that were greasy and black!

Such was Beethoven's later life—solitary, and very much at the mercy of his servants on account of his self-absorption and deafness. But the music of the Mass in D is touched with undying greatness, and the recorded performance before us is beautifully conceived by Koussevitzky. The Choral Societies sing well and the solo parts are up to the standard of the performance as a whole. The only regret is that it was recorded at a concert performance, which results in undesirable breaks, poor balance, and extraneous noises. In spite of this, it will remain a definitive performance for many years. S.

Bach: Church Cantata No. 158—"Der Friede sei mit dir." David Blair McCloskey (baritone), Ernest White (organ), Boris Schwartz (violin), Eva Heinitz (violoncello), and Chorus with Ernst Victor Wolff conducting from the Harpsichord. (Sung in German). 2-10" discs (C-17265D and C-17266D) in album. Columbia Set X-191. \$2.

The idea of recording some Bach Cantatas is a happy one. We hope Columbia will add many more to its catalog. We also hope they will take the opportunity to improve them over the present one. There is nothing radically wrong with the performance, but it is not conspicuous for its excellence; it just seems routine. One reason Bach had a hard time gaining favor with the general public was because everyone performed his works in an unemotional or even perfunctory manner. Why they did is unexplainable. Bach was a good-natured fellow, and not without a sense of humor. Furthermore, he was the father of many children which shows he must have had a kind and warm paternal nature. Yet everyone plays his works with the most detached coolness; except a few who appreciate the beauties of his music. Since Stokowski introduced Bach in glowing orchestral transcriptions to the world (mostly by means of records), it is safe to say Bach's popularity has doubled. We do not advise such a procedure for the Cantata No. 158, but we do think it could have a little more warmth and a little less matter-of-fact-ness about it.

Bach had a small choir at his disposal when he wrote the series of Cantatas including the one here recorded, and the chorus used here is appropriately small; but we wonder if possibly Bach did not perform them in a room with more resonance than the studio which Columbia used? The booklet issued with the set supplies an English translation of the text. S.

Hymns for Home. Victor Chapel Choir directed by Emil Coté, with organ. 3-10" discs (V-27293 to V-27295) in album. Victor Set P-52. \$2.

Monk: Abide With Me. One side, and **Luther: A Mighty Fortress.** (V-27293).

Dykes: Lead, Kindly Light. One side, and **Hastings: Rock of Ages.** (V-27294).

Dykes: Holy, Holy, Holy. One side, and **Barnby: Now the Day Is Over.** (V-27295).

Mr. Coté presents "concert versions" of these familiar hymns, that, in our opinion, are not suitable for secular concerts or religious services—we don't know just where such arrangements would fit in unless it be a Hollywood revival service. The labels state that the choir is accompanied by an organ but we didn't hear one, unless that which we thought was the

singers humming was it. We are not particularly orthodox in our attitude toward religion, but these discs seem to us to be in mighty poor taste.

Tchaikovsky: In Church. One side, and **Ippolitov-Ivanov: Bless the Lord, O My Soul.** (Sung in Russian). The Siberian Singers conducted by Nicholas Vasilieff. 1-10" disc (V-4540). 75¢.

Music of the Greek Orthodox Church sung according to the tradition by a splendid male chorus unaccompanied. We understand that the Siberian Singers have made a group of recordings for Victor, and if they are all as meritorious as these two, we predict that they will enjoy wide sales.

Trad.—arr. Jaroff: Evening Bells. One side, and **trad.—arr. Gogotzky: Kamasong.** Don Cossack Chorus conducted by Serge Jaroff. 1-12" disc (C-7370M). \$1.

If you like the singing of the Don Cossacks, you will certainly enjoy this one. It is typical of them at their best. It is superbly recorded.

VOCAL



Lily Pons in Classic Airs. Lily Pons (soprano) with accompaniments by Renaissance Quintet. 4-10" discs (V-2149 to V-2152) in album. Victor Set M-756. \$3.50.

Grétry: Zémire et Azor. (Sung in French). (V-2149).

Bishop—arr. La Forge: Echo Song. (Sung in English). (V-2150).

Handel: Alma mia. One side, and **Handel: Alessandro—Lusinghe piu care.** (Both in Italian). (V-2151).

Pergolesi: Se tu M'Ami. (Sung in Italian). One side, and **Bach: Phoebus and Pan—Air de Momus.** (Sung in French). (V-2152).

Miss Pons has chosen a number of 18th century songs and presents them on these discs in a most attractive manner with a fascinating accompaniment consisting of a string quartet with flute added. Everything is in the best of taste, and Miss Pons' crystal clear voice is heard to advantage in each of these seldom heard songs. This album should make an excellent gift for any discerning music lover who is interested in fine vocal records.

Brahms Songs—Volume II. Alexander Kipnis (basso) with piano accompaniment by Ernst Victor Wolff. 6–12" discs (V-17744 to V-17749) in album. Victor Set M-751. \$6.50.

This album contains the following Brahms songs:

In stiller Nacht (Deutsche Volkslieder No. 42); *Mein Mädel hat einen Rosenmund* (Deutsche Volkslieder No. 25); *Sandmännchen* (Volkskinderliedern No. 4); *Vor dem Fenster*, Op. 14, No. 1; *Ruhe, Süßliebchen*, Op. 33, No. 9; *Der Gang zum Liebsten*, Op. 48, No. 1; *O kühler Wald*, Op. 72, No. 3; *Dein blaues Auge*, Op. 59, No. 8; *Meine Liebe ist grün*, Op. 63, No. 5; *Geheimnis*, Op. 71, No. 3; *Am Sonntag Morgen*, Op. 49, No. 1; *In Waldeseinsamkeit*, Op. 85, No. 6; *Wir wandelten*, Op. 96, No. 2; *Wie Melodien zieht es mir*, Op. 105, No. 1; *Wiegenlied*, Op. 49, No. 4; *Auf dem Kirchhofe*, Op. 105, No. 4; *Der Überläufer*, Op. 48, No. 2; *Ein Wanderer*, Op. 106, No. 5.

The Brahms Song Society, Volume I, was issued in 1937, and was made available domestically last year (VM-522). For reasons unknown to us Volume II of the Brahms Song Society sets was never issued, and appears this month for the first time in the conventional album form.

Although Schubert, and even Schumann, are often regarded as the great song-writers, Brahms was prolific in this field, with one hundred and ninety-six songs for solo voice alone to his credit, and he is much better represented on records, with nearly sixty songs listed in record catalogues. Brahms had the unique habit of polishing and revising even these simpler works, so that nearly all of them have a rare, artistic finish.

The same high quality in reproduction of the first volume has been maintained in this new set, and the same high praise can be accorded Mr. Kipnis and Mr. Wolff. It is true that Mr. Kipnis is not consistently in good voice, and it is also true that a few of the songs included are not particularly suited to him. Several critics stated, in connection with Volume I that the set would have proved "less monotonous," had a soprano been included for several songs. Such an opinion is, of course, purely a matter of taste, and it can certainly be said that the songs chosen for both volumes provide considerable variety in themselves. M.

Bizet: Agnus Dei (Sung in Latin). One side, and **Granier: Hosanna** (Sung in French). Enrico Caruso (tenor) with Victor Symphony Orchestra. 1–12" disc (V-17814). \$1.

Victor has revitalized these two recordings of Caruso by adding a modern orchestral accompaniment. For those who like this sort of thing we suppose that the present disc will be satisfactory although it does seem to measure up to some of the earlier experiments along this line.

Tchaikovsky Album of Songs. (Sung in Russian.) Sidor Belarsky (basso cantante) with piano accompaniment by Ivan Basilevsky. 3–10" discs (MU-251 to MU-253) in album. Musicraft Set No. 51. \$3.50.

We Sat Together. One side, and *Not a Word.* (MU-251).

Night. One side, and *Lullaby.* (MU-252).

Florentine Song. One side, and *Autumn.* (MU-253).

For those who are interested in Tchaikovsky songs this little album holds a number of thrills. They are beautifully sung by that able interpreter of Russian vocal music, Sidor Belarsky, and they run a wide gamut of emotions from the hurdy gurdy *Florentine Song* to the despondent *Not a Word*. They have been very faithfully reproduced.

Dominguez: Perfidia. One side, and **Dominguez: Frenesí.** (Sung in Spanish.) Carlos Ramirez (baritone) with Victor Concert Orchestra conducted by Harold Levey. 1–10" disc (V-4545). 75c.

The Colombian baritone, Carlos Ramirez, makes his Victor recording debut with this pair of popular songs. Mr. Ramirez, after an extensive operatic career in South America, came to the United States where he has appeared with several opera companies and recently with the famous New York night club "La Martinique." He is engaged to appear at the Waldorf-Astoria beginning early in April, and in the fall will tour with a production of *The Barber of Seville*. He has a pleasing voice of good quality and ample volume. We can't tell much of his real ability from these mediocre songs—perhaps Victor will give him something more worthwhile for his next disc.

The Old Chisholm Trail. Tony Kraber (tenor) accompanying himself on the guitar. 3–10" discs (KN-K505 to KN-K507) in album. Keynote Set 104. \$2.75.

A group of real cowboy songs from the American Southwest just as one might hear them in the cowpunchers' quarters on any big ranch. Tony Kraber learned these songs at first hand and has recorded them just as he heard them. To save embarrassment play these discs over yourself before you play them for your friends. They are only recommended for those who know and appreciate genuine cowboy songs.

Lemon: My Ain Folk. One side, and **Hook: Down the Burn.** Marjorie Lawrence (soprano) with piano accompaniment by Felix Wolfes. 1–10" disc (V-2147). 75¢.

Marjorie Lawrence sings these simple songs with great sympathy and in a most artistic manner. If such music appeals to you, you will enjoy this record very much.

Friml Melodies (Vol. I). Frank Parker (tenor), Margaret Daum (soprano), Stanley McClelland and Walter Preston (baritones), with the Victor Mixed Chorus conducted by Emile Côté. 3-10" discs (V-27308 to V-27310) in album. Victor Set P-58. \$2.

Rose-Marie. One side, and *Song of the Vagabonds and Some Day*. (V-27308).

Regimental Song and Gather the Rose. One side, and *L'Amour, Toujours, L'Amour*. (V-27309).

Donkey Serenade. One side, and *Ma Belle*. (V-27310).

Mediocre arrangements of some of the best Friml pieces that leave us entirely cold. Mr. Côté continually builds up terrific climaxes that just never happen. A good orchestral accompaniment, instead of the piano, might help the general effect, if anything could. Don't buy this one blind; ask to hear it first.

Rossini: Stabat Mater—Cujus Animam. One side, and **Verdi: Requiem** — Ingemisco Tanquam Reus. (Sung in Latin). Jussi Bjoerling (tenor) with Orchestra conducted by Nils Grevillius. 1-12" disc (V-13588). \$1.

Gigli has recorded both of these selections and we very much prefer them to those on the present disc. Bjoerling's voice sounds thin, and he seems to be straining it to the utmost. We don't think this disc, which was recorded abroad, was really worth repressing over here.

Alabiev: The Russian Nightingale. One side, and **Bishop: Lo! Here the Gentle Lark**. Josephine Antoine (soprano) with piano accompaniment by Stuart Ross, and flute obbligato by J. Henry Bove. 1-12" disc (C-71025D). \$1.

Miss Antoine's recent record containing *Je suis Titania* from *Mignon* and *Jewel Song* from *Faust* met with considerable success, and now we have her second disc which should enjoy equal popularity. If you have not made Miss Antoine's acquaintance, now is an opportune time.

Arnold: Star Spangled Banner. One side, and **Carey: America**. Lucy Monroe (soprano) with National Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-17815). \$1.

Lucy Monroe, with the aid of the National Symphony Orchestra under the spirited direction of Charles O'Connell, gives thrilling performances of these patriotic anthems. The reproduction is splendid.

Schubert: Die Allmacht: "Gross ist Jehova," Op. 79, No. 2 (Sung in German). Kerstin Thorborg (contralto) with piano accompaniment by Leo Rosenek. 1-10" disc (V-2148). 75¢.

Thorborg is gaining in popularity with record buyers and her present disc may well add to her celebrity. This Schubert selection is beautifully sung and well recorded.

Fearis: Beautiful Isle of Somewhere. One side, and **Sankey: The Ninety and Nine**. Edward MacHugh (baritone) with organ accompaniment by Wm. H. Meeder. 1-10" disc (V-27291). 50¢.

Edward MacHugh, known to thousands of radio listeners as "Your Gospel Singer," presents in his inimitable style these two old favorites of the camp meetings. The recording is excellent.

Ponce: Estrellita (Little Star). One side, and **Grever: Lamento Gitano** (Gypsy Lament). Nino Martini (tenor) with Orchestra conducted by Howard Barlow. 1-10" disc (C-17269D). 75¢.

The popular Nino Martini marches on his way with fine renditions of these well-known Spanish songs. Reproduction—excellent.

Rome: New Pins and Needles—Mene, Mene, Tekel. Clarence Palmer, with Mixed Chorus. 1-10" disc (KN-K501). 75¢.

Rome: New Pins and Needles—I Wanna Be a G-Man and Song of the "Ads" (one side each). Harold J. Rome. 1-10" disc (KN-K502). 75¢.

Three song hits from the *New Pins and Needles* sung by members of the original cast. Quite amusing for those who like this sort of thing. They are well recorded.

Hammerstein, II—Strauss, II—arr. Tiomkin: One Day When We Were Young (from "The Great Waltz"). One side, and **Herbert—arr. Stothart: Sweethearts** (from "Sweethearts"). Webster Booth (tenor) with orchestra. 1-10" disc (V-27319). 50¢.

England's popular Webster Booth gives fine renditions of these two song hits from recent pictures. They are very well recorded.

MacMurrough: Macushla. One side, and **Crouch: Kathleen Mavourneen**. John Carter (tenor) with piano accompaniment by James Quillian. 1-10" disc (C-4274M). 75¢.

Average performances of these popular Irish ballads with tinkling piano accompaniments.

ORGAN



Benoit: Belgian Mother's Song. One side, and **Purcell—arr. Archer: Trumpet Tune and Air.** Dr. Charles M. Courboin (organ). 1-12" disc (V-17813). \$1.

The noted organist, Dr. Charles M. Courboin, who is known to many radio listeners, plays his theme song *Belgian Mother's Song* in his most ingratiating manner. It is just the sort of organ music that most anyone might enjoy, and we predict that many persons will buy this disc who have never purchased a Courboin record before. He plays the famous Purcell *Trumpet Tune and Air* much more slowly than it is usually played. However, he puts a lot of feeling in it and ends with his foot well down on the crescendo pedal—it's quite thrilling. The organ reproduction throughout is excellent.

MISCELLANEOUS



Debussy: First Rhapsody for Clarinet. Benny Goodman (clarinet) and the Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 1-12" disc (C-11517D). \$1.

When Benny Goodman played this selection with the Philharmonic-Symphony at a concert in New York in December of last year, the critics gave him the highest praise, and now we have it in recorded form for anyone to enjoy and study. Much has been written about the fact that Benny Goodman, who was "tops" as a jazz player, could turn to the classical field so easily. The fact is that Mr. Goodman is a very fine musician, and as such, is able to hold his own in any musical situation.

Magic of the Novachord. Collins H. Driggs (Novachord). 3-10" discs (V-27305 to V-27307) in album. Victor Set P-57. \$2.

Parade of the Wooden Soldiers. One side, and *Song of the Islands.* (V-27305).

In a Chinese Temple Garden. One side, and *Londonderry Air.* (V-27306).

When Day Is Done. One side, and *Estudiantina.* (V-27307).

These popular tunes at the hands of the capable Mr. Driggs show the many astounding effects one may get on the Novachord electric organ. Students of this instrument will find them of prime interest.

Six English Folk Songs. Folk Dance Band conducted by Ronnie Munro. 3-10" discs (V-27296 to V-27298) in album. Victor Set P-53. \$2.

It is surprising how many persons are becoming interested in folk dancing. There is hardly a college in the country that does not have its group interested in this form of recreation—in many cases the professors and their wives join with students, thus introducing this form of dancing to the new scholars who take the place of those who are graduating. This album will be of prime interest to all such groups. The records were made under the supervision of Professor Walter Coppack of Pennsylvania State College, who is also a member of the Country Dance Society, Inc. (New York City). Professor Coppack has prepared a very excellent leaflet describing just how each dance is performed, and also gives some pertinent historical facts concerning them. The dances included in this album are the following: *Flowers of Edinburgh*, *Mutual Love*, *The Comical Fellow*, *Hunt the Squirrel*, *Sellenger's Round*, and *Newcastle*.

Irish War Pipes. (Irish Marches, Strathspeys, and Reels). Tyrone Pipers' Band directed by Pipe-Major Thomas McSwiggan. 3-10" discs (D-12248 to D-12250) in album. Decca Set No. 206. \$2.

For those who are interested in bagpipe recordings, here is a set of discs that contain some eighteen tunes suitable for such instruments. We are not experts on bagpipe music but these records sound genuine enough to us.

Shakespeare: Twelfth Night—What Ho! Young Gentleman (Act II, Scene 2). One side, and **Shakespeare: The Winter's Tale—Trial of Queen Hermione** (Act III, Scene 2). Viola Allen. 1-10" disc (IRCC-5014). \$1.75.

A very limited number of these discs will be made available autographed and numbered by Miss Allen, and a royalty will be paid to the Actor's Fund of America on each one sold. A small photograph of Miss Allen is attached to the record label. Here is a collector's item of unusual merit. We oldsters will remember Viola Allen for her great performances upon the stage, and all may know a little of her art by listening to this record. In the scene from *Twelfth Night*, where Malvolio overtakes Viola and throws the ring to her that Olivia has sent, the part of Malvolio in this recording is ably taken by Warner Anderson.

Hillyer, Robert (reading his own poems). *Light Snowfall* and *Bandusia* and *The Assassination*. One side, and *Stanzas II, III, XII, XIII* from *In Time of Mistrust*. 1-12" disc (HU-1026). \$2.

McCord, David (reading his own poems). *Big Chief Wotapotami* and *The Axolotl* and *Reservation* and *The Lacquer Liquor Locker*. One side, and *Florida Special* and *Yellow Chartreuse* and *Moment in Marmalade*. 1-12" disc (HU-1010). \$2.

Holmes, John (reading his own poems). *Biography*. One side, and *The People's Peace* and *Evening Meal in the 20th Century*. 1-12" disc (HU-1002). \$2.

Associate Professor F. C. Packard of the English Department of Harvard University has arranged for the recording of a number of records containing poems by American writers—each author reading his own works. The three discs listed above are now available, and more will be released from time to time and will be mentioned in this publication. As there is a growing interest in recordings of this character, we feel that a number of our readers will be glad to know of their availability. The recording has been very carefully and efficiently done.

Foster Songs. Lew White (organ), Veronica Wiggins (contralto), Harry Stockwell (tenor). 3-10" discs (V-27299 to V-27301) in album. Victor Set P-54. \$2.

I Dream of Jeanie With the Light Brown Hair. One side, and *Uncle Ned*. (V-27299).

Come Where My Love Lies Dreaming. One side, and *My Old Kentucky Home*. (V-27300).

Old Folks at Home. One side, and *Beautiful Dreamer*. (V-27301).

Lew White at the console, with the capable assistance of two fine vocalists, makes some lovely recordings of these familiar Foster melodies. A lot of persons are sure to like this pleasing little album, and we predict for it a wide acceptance.

Flamencan Guitar Music. Carlos Montoya (guitar). 3-10" discs (D-18103 to D-18105) in album. Decca Set No. 197. \$2.

This little album will be of interest to the general music lover as well as the student of the guitar. Carlos Montoya is an accomplished musician and makes these Spanish dances sound mighty interesting. Gay and unusual music for anyone attracted by melodies that are different.

Indian Music of the Southwest—Vol. I. Recorded by Laura Boulton. 6-10" discs (V-90 to V-95) in album. Victor Set P-49. \$6.75.

Space and the limited appeal of this album does not permit of more than a sentence or two. Laura C. Boulton made a pilgrimage through Arizona and New Mexico recording representative music of the various Indian tribes in that territory. This album is the result of that trip. Mrs. Boulton has written a most interesting booklet of several thousand words which fully describes the records. This booklet is included in the album. For anyone interested, it would seem this set of discs is an authoritative source of valuable information on the subject.

Scenes from Shakespeare's Plays. Otis Skinner and Cornelia Otis Skinner. 3-12" discs (V-17762 to V-17764) in album. Victor Set M-753. \$3.50.

Macbeth—The Murder Scene. (V-17762).

The Taming of the Shrew—The Wooing Scene, and Katharine's Advice. (V-17763).

Julius Caesar—Marc Antony's Oration. One side, and *Romeo and Juliet*—Potion Speech, and *Merchant of Venice*—Portia's Speech, and *As You Like It*—The Seven Ages of Man. (V-17764).

There is a substantial demand for fine readings from the plays of Shakespeare at a moderate price. This demand is amply met with the issuance of this splendid album. Otis Skinner, the dean of the American stage, and his distinguished daughter, Cornelia Otis Skinner, offer a wide variety of scenes, each of which is a sterling performance in itself. We cannot recommend this set of discs too highly. The records may be purchased separately at \$1 each.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMQR—New Music Quarterly Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 3

MAY 1941

By mail to any address
50c. per year

MOST recordings of poetry are for specialists, and are only appreciated by those few persons who have a particular interest in either the period, the poet, or the reader. This is not true of Victor's recent recording of Alice Duer Miller's famous poem *The White Cliffs of Dover* spoken by the distinguished actress, Miss Lynn Fontanne, with a musical setting by Frank Black. Here is a set of discs that should thrill the heart of anyone—a set of discs, unlike most recordings of diction, that may be played again and again. Miss Fontanne is just about perfect in her interpretation, and the orchestral background by a fine orchestra under the sympathetic direction of Arthur Lang adds immensely to the charm of the performance. Many persons already have copies of Miss Miller's poem in their libraries, but it is not necessary to get out the text to follow Lynn Fontanne's recitation — each word is crystal clear—one won't miss a single one, even during the first playing of these records. We are very enthusiastic about this set of discs, and we do not hesitate to recommend it most highly.

These records are contained in a beautiful album with a picture of *The White Cliffs* in colors on the cover. Three 12-inch discs in album. Victor Set M-775. Price \$3.50.

* * *

Several years ago Musicraft published an album of records containing excerpts from Marc Blitzstein's *The Cradle Will Rock*. In the publisher's announcement, this work was heralded in most extravagant language as "An American opera that will never die." We were so astounded at the claims made for this work, which by the way was a very clever piece of writing for the musical stage viewed from the left, that we rather forgot the piece itself and went off into what sounded very much like a political harangue. We shall not make that mistake in noticing Mr. Blitzstein's new piece

No for an Answer, which made its debut in New York a couple of months ago, excerpts from which have been recorded by Keynote Recordings, Inc., and recently published in album form. In announcing this set of discs, Keynote very frankly states:

"*No for an Answer* is an opera for the people, a popular 'play-with-music' that deals with life as we live it. The trimmings of the traditional Grand Opera, from the Diamond Horseshoe to the temperamental prima donna, are omitted here. In their place we find the daily cares, hopes, struggles and triumphs of the Diogenes Club, an organization of Greek-American workers, who mirror the life of the average American citizen."

We rather doubt that *No for an Answer* "mirrors the life of the average American citizen," but then, perhaps, we are not left-eyed enough to see it. However, there is a lot of very clever writing in this work, both in the text and in the music. Blitzstein has the knack of saying a great deal in a few words, and backing them up with appropriate musical settings that give his lines a terrific punch. That is the art that we admire. Perhaps someday he will devote his talents to a more pleasant subject, approaching it from not quite so narrow a viewpoint, and then it is entirely possible that he will give us "An American opera that will never die." We are very sure that he is capable of really great achievements in the realm of dramatic music.

If you think that you would be interested in *No for an Answer*, you may order this album, which contains three 10-inch and two 12-inch discs and explanatory booklet, either from your local dealer or from the publishers of this bulletin. Keynote Set No. 105. Price \$4.75.

* * *

Just as we were about to go to press a sample album containing Gershwin's *Rhapsody in*

Blue played by Alec Templeton (piano) and Andre Kostelanetz and His Orchestra reached the studio. We felt that it was of sufficient importance to stop everything and play these discs. We have heard many recordings of this famous piece but none that thrilled us as this one did. Alec Templeton does a perfectly swell job, and he is ably supported by Mr. Kostelanetz, who gives this piece everything he has. We thought that we knew most there was to know about *Rhapsody in Blue*, but we found many interesting items among the notes that are printed on the inside cover of the attractive album that houses these records. The fourth side of this pair of discs contains Kostelanetz's version of Gershwin's *Love Walked In*. Columbia Album Set X-196. Price \$2.50.

ORCHESTRA



Bruckner: Symphony No. 5 in B flat major. Saxonian State Orchestra, conducted by Karl Böhm. 9-12" discs in two albums (Vol. I: V-17921 to V-17925, \$5.50; Vol. II: V-17926 to V-17929, \$4.50). Victor Sets M-770 and M-771.

Victor continues one of its most distinguished services to the art of music with the release of another Bruckner symphony, in its first recording. The very fact that Victor has recorded and made available so many Bruckner and Mahler works attests to the growing popularity of these somewhat neglected masters. The *Fifth Symphony*, like his others, is of greater length than the average person thinks necessary. But after all, why should a symphony be limited to 30 or 40 minutes? Why should it be limited to an hour, or two hours, or even longer? When music is agreeable and enjoyable, not too boisterous, not too sweet, nor too colorless or boring, but when it is built on solid lines, pleasantly orchestrated, easy to listen to, why should it not continue more than half an hour and entertain the listener for an hour or so? To us an hour with Bruckner passes very rapidly. His music is not too much of anything, yet it is pleasing in every respect and obviously the sincere work of a genius.

As a man Bruckner was gentle, devout, lovable. He was even naïve, such as in the story told of him concerning the first performance of his *Fourth Symphony*, by the Vienna Philharmonic under Hans Richter. In an excess of gratitude, during rehearsal, Bruckner gave the conductor an Austrian Thaler saying, "Take this and drink my health with it in a mug of beer."

All the calm serenity of Bruckner's writing, as well as the depth and power of his climaxes, are effectively and beautifully realized by the eminent conductor Karl Böhm in this well recorded performance of the *Fifth Symphony*. The orchestra

is a fine one, and plays with consummate finish. Böhm, fortunately, does not overdrive the many climaxes which naturally occur in a work of this length, nor does he allow interest to lag for an instant. In all, this album is one of many virtues, bound to make new friends for Bruckner, and please his legion of admirers. S.

Bach—orch. Weiner: Toccata and Fugue in C major (Peters Vol. III, No. 8). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs (C-11528D and C-11529D) in album. Columbia Set X-195. \$2.50.

The correct title for this composition of Bach is *Toccata, Adagio, and Fugue in C major*, although it does not appear as such on either the album or record labels. It was originally written for the organ, and when properly played on a fine organ in a resonant building, it is unsurpassed by orchestral performances. But that is practically hyperbole, and excellent orchestral renditions of Bach organ works are always welcome and prove very popular. The orchestral version offered here may be considered excellent, and it should prove to be a popular set.

Orchestral transcriptions by Leo Weiner are done with the idea of orchestral effects, and not of making the orchestra sound like an organ. Schönberg has realized this admirably in his transcription of the *Prelude and Fugue in E flat major*, in which the orchestra is used purely as an orchestra with results more gratifying than lush orchestration vainly simulating the tonal qualities of an organ. Leo Weiner comes close to this ideal in his treatment of the *Toccata, Adagio, and Fugue*.

Mitropoulos gives an excellent reading which is not too mannered to be annoying, but with enough imagination to make the four record sides interesting. He might have paced the *Adagio* in a little less restless tempo, but on the whole the performance is a worthy one, and it is well recorded. We do not hesitate to recommend the purchase of this set, and feel many who buy it will hear Bach in a new and pleasing fashion. S.

Wagner: Tristan und Isolde — Love Music. All-American Youth Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11431D to C-11433D) in album. Columbia Set M-427. \$3.50.

The 1940 tour of the All-American Youth Orchestra included in its repertoire Stokowski's arrangement of music from *Tristan und Isolde* which he has called simply *Love Music*. It contains mainly music from the second act *Liebesnacht* and from the third act *Liebestod*. The two are combined cleverly enough and give one a most enthralling 25 minutes of lush music. As a matter of fact the music is quite able to speak for itself with the intelligent guidance of a skilled conductor, as Wagner is generally conceded to have been capable of expressing a situation or series of emotions in music very proficiently. However, the excellence of an

orchestra does not seem to provide the eloquence necessary for his great conception of this voluptuous music, and Mr. Stokowski has allowed these recordings to be issued as re-recordings. Actually they are recordings of recordings made by the orchestra; but the second time they were recorded they had their "musical qualities enhanced." The subtleties of the *Liebesnacht* suddenly become great heavings and billowings, violent crescendos and uneven decrescendos; and the tympani roll in the *Liebestod* climax comes rolling up like thunder out of the east. The monitor of these records has abused his power, and turns out a product which might be likened to one who is naturally beautiful, but who has ruined her appearance with excessive use of cosmetics.

With regard to the reproduction, we advise hearing the set before you purchase it, as the records in the sample set seem to have been pressed from stampers which were too deeply etched, and produce very bad distortions throughout the album. However, we heard another set in which the reproduction was entirely satisfactory and yielded a fine timbre. S.

Tchaikovsky: Francesca da Rimini, Op. 32. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-71036D to C-71038D) in album. Columbia Set M-447. \$3.50.

While working on his *Third Symphony*, Tchaikovsky made tentative arrangements with a librettist to write an opera based on the episode of Francesca and Paola, from Dante's *Inferno*. The librettist, however, was so insistent in his demands that the music be cast in the style of Wagner that Tchaikovsky refused to continue the project. Tchaikovsky's reflections on the possibilities of this subject took form, instead, in the tone poem here presented.

Two other recordings of this tumultuous work are available, one of which is sensational, namely, Albert Coates' version with the London Symphony Orchestra. David Hall accurately describes this performance as a "hair-raiser," a phrase which also fits the work most aptly. The other recording is of no particular consequence by Barbirolli and the New York Philharmonic.

Thomas Beecham's performance has much to say for itself. The second, or middle part of the work is especially treated with sympathetic care. The difference between this set and the Coates version can only be a matter of personal taste, for the tremendous difference is one of tempo. Coates manages to maneuver his orchestra through the work with a fiery speed that consumes four fat record sides, whereas Beecham's performance fits leisurely onto six full sides.

Lacking a score, we wondered at first if cuts assisted Mr. Coates in squeezing the work on four sides, but the tempo alone seems to be responsible for the London Symphony's cramming. M.

Debussy: Symphonic Fragments from Le Martyre de Saint-Sébastien. Paris Conservatory Orchestra conducted by Piero Coppola. 2-12" discs (V-13598 and V-13599) in album. Victor Set M-767. \$2.50.

Here is the kind of thing we are always anxious to hear; an unknown work of a well-known composer. It will repay the interested reader to read the chapter devoted to *Le Martyre de Saint-Sébastien* in the excellent and authoritative biography of Debussy by Léon Vallas (Oxford), from which we have taken a few interesting facts about the subject. The time in which Debussy had to write the composition was so short, he was not able to write the entire score himself, so he invited André Caplet, who was to be the conductor, to collaborate in developing the orchestration. Written as incidental music to a mystery play of d'Annunzio, the score calls for orchestra and chorus, and when divorced from the drama of which it is the appropriate accompaniment, it loses its significance, especially when the choral parts are transcribed for instruments.

We are inclined to agree with M. Vallas, as the work did not hold our interest as much as Debussy's music is wont to, though unfamiliarity may have been partly to blame. But we are glad to add this to our library, and feel it is highly acceptable until the day it is issued with choral passages. The recording is not a new one, but is nevertheless good, and Coppola and the Paris orchestra do a sympathetic job with the music, which makes its debut domestically, except for one excerpt found in the Columbia catalog. S.

Moussorgsky: A Night on Bare Mountain—Fantasia. Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-17900). \$1.

In announcing this record Victor states:

"One of the many great moments in the Disney-Stokowski picture 'Fantasia' is the wild scene for which Moussorgsky wrote this Fantastic music, here presented in a richer orchestration made by Mr. Stokowski for the use of the Philadelphia Orchestra in the Disney picture. This music describes an imaginary orgy similar to the 'Walpurgis Night' of German mythology, and projects in music terrifying illusions, strange and unearthly sounds and scenes, the obscene revels of the Black Mass, and does so through music of almost insane fury, unbelievable color and terrific power. All these forces are stopped and dissipated, however, by the stroke of a church bell which causes the evil spirits and the terrifying sights and sounds to disperse with the dawn. Here is descriptive music of extraordinary richness and imagination. Here is music that really does paint a picture and tell a story and with Stokowski and the Philadelphia Orchestra at the very peak of their abilities . . ."

And here is a record that will test the reproducing powers of your phonograph. If your instrument will take this recording at anything near full volume, you have a fine reproducer. For a real thrill, try this one.

Brahms: Symphony No. 3 in F major, Op. 90. National Symphony Orchestra conducted by Hans Kindler. 4-12" discs (V-17888 to V-17891) in album. Victor Set M-762. \$4.50.

Last month we handed the palm to Stock's reading of the *Brahms Third Symphony* (Columbia M-443) and declared it the best of the available recordings of that venerable symphony. But we now have to cut the reign of this reading short, and award a new first place to the performance by Hans Kindler. Kindler must be a dynamo of energy. The vitality he brings to his rendition of this work, and the glowing brilliance of the orchestra's execution of his conducting, seem almost miraculous, even in this day of virtuoso orchestral performances. When the score indicates a crescendo and diminuendo in succession, there is nothing left to the imagination; Kindler indicates it and the orchestra responds in generous measure. All of this marvelous playing is captured with unprecedented fidelity by Victor. We found no distortion or over amplification whatever, and were surprised at the clarity and the prominence of the woodwind section. The acoustics of Constitution Hall add tremendously to the effectiveness of the recording.

The Kindler edition of the *Brahms Third* is a fine companion to the recent Koussevitzky release of the *Fourth Symphony*. But for the more conservative student of Brahms, we recommend listening to the Stock recording mentioned above, as it is free from some of the mannerisms and excesses which creep into a virtuoso performance. We do not, however, feel that Kindler "overdoes" it, and can advise the choice of this set enthusiastically. S.

Brahms: Serenade No. 2 in A major, Op. 16. The Alumni Orchestra of the National Orchestral Association conducted by Richard Korn. 4-12" discs (V-17981 to V-17984S) in album. Victor Set M-774. \$4.

With Brahms' *Third Symphonies* coming out by the half-dozens, and duplications in general the rage, it is a relief to have a first recording for a change—especially an essential First.

The unusual orchestration of this work may be responsible for the neglect showered upon it by record companies. It is the second published orchestral work of Brahms, preceding by almost twenty years his *First Symphony*, and calls for practically a full orchestra, but bears the distinction of being the only large orchestral work in which violins are not used—cellos play an important role, but the strings employed are used mainly for rhythmic background.

This work definitely sings of Brahmsian greatness. Lovely and elaborate themes are given scholarly treatment, and skillful orchestral colors accentuate the death and beauty of the five varied movements. The performance is exceptionally fine; even the tricky rhythms of the *Scherzo* movement are capably executed. Recording is absolutely tops. M.

A Festival of Brazilian Music—Compositions of Heitor Villa-Lobos. 5-12" discs (V-17966 to V-17970) in album. Victor Set M-773. \$5.50.

Bachianas Brasileiras No. 1 (for eight cello). Brazilian Festival Orchestra conducted by Burle Marx. (V-17966 and V-17967).

Nonetto. Brazilian Festival Orchestra and Schola Cantorum. (Sung in Portuguese). (V-17968 and V-17969). Three sides, and *Canção do Carreiro* (Seresta No. 8). Elsie Houston (soprano) with piano accompaniment by Pablo Miguel. (Sung in Portuguese). (V-17969).

Quator for Harp, Celesta, Flute, Saxophone, and Women's Voices. Brazilian Festival Quartet, Women of Schola Cantorum, and Elsie Houston (soprano). One side, and *Canção da Saudade*. Brazilian Festival Quartet and Schola Cantorum. (V-17970).

Heitor Villa-Lobos is the creator of so unique a music that it is only with the hearing of these works that his musical idiom finally becomes familiar and coherent to us. He speaks so new a language that in spite of its modern harmonic and thematic characteristics, it can hardly be classified so generally as modern. It is, more accurately, *Villa-Lobos*, much as Wagner is classed as *Wagner*, not merely as another composer of operas. He is always exciting, stimulating, possessing a tremendous musical imagination. His champions tell us that he was not receptive to a conventional musical education, and heard few contemporary works during his early years of development. It is not hard to believe this for he otherwise could hardly be as sensationally original as he is.

The performance of this novel music is good. We can criticize the execution of the 'cellists in the *Brasileiras*, but can fully understand the hardships which Villa-Lobos' lightning staccato passages force upon the performer. No wide-awake collector with any musical curiosity should forego the experience of this music. Reproduction is perfect. M.

Tchaikovsky: Overture "1812", Op. 49. Four sides, and **Tchaikovsky: Capriccio Italien, Op. 45.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 4-12" discs. Victor Set DM-776. \$4.50.

Victor, in the nature of an experiment, has taken two two-record sets, which, of course, have not been available in automatic sequence, and combined them to make one four-record set, which is available only for automatic instruments. The four "A" sides of the records contain the *1812 Overture* and the four "B" sides contain the *Capriccio Italien*. As both of these selections are tremendously popular, the present album should be a big success, if the idea is to take with the record buying public at all. We think that it should, but then no one can tell how old John Q. Public is going to take to a new idea until it has been tried.

Vaughan Williams: Fantasia on a Theme by Thomas Tallis. BBC Symphony Orchestra conducted by Sir Adrian Boult. 2-12" discs (V-13600 and V-13601) in album. Victor Set M-769. \$2.50.

Ralph Vaughan Williams, though late in finding himself, has been exceedingly successful in his mature efforts towards the difficult task of bolstering England's musical larder. His nationalistic efforts have certainly borne fruit; he has given us much of exceptional worth. Still, England must go back several centuries to claim "Greats" in musical history.

Tallis was a contemporary of Byrd, England's first contender in the musical field for an Immortal crown. Vaughan Williams' treatment of this theme (which some claim actually wasn't written by the 16th century Tallis) is a combination of his simpler modal writing, partly attributable to the theme itself, and his more complex, mystic style, utilizing, with remarkable effects, novel and striking combinations of the common chord.

This new version is somewhat clearer than the older Decca records by Boyd Neel and his String Orchestra. (D-25567-8). With the Victor surfaces noisier than usual and the Deccas not so characteristically noisy, the two versions break even on this score. Boyd Neel and Adrian Boult seem to see eye to eye on the interpretation of this work. Only the Victor set is available in album form. M.

Gounod: Funeral March of a Marionette. London Philharmonic Orchestra conducted by Sir Henry J. Wood. 1-12" disc (C-7374M). \$1.

We have heard a number of recordings of this popular concert selection, but we have never heard one that just seemed to be as perfect in every way as this version does. Sir Henry certainly handles the refined humor of this little piece in just the manner that suits us exactly. The reproduction is particularly fine.

Smetana: Bartered Bride—Three Dances. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-71049D). \$1.

Three rollicking dances from Smetana's delightful opera *The Bartered Bride* (*Polka*, *Furiant*, and *Dance of the Comedians*) are played with fine spirit by the well-loved CBS Orchestra under the brilliant direction of Howard Barlow. Particularly faithful recording is an added feature.

Liszt: Hungarian Rhapsody No. 1. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-13596). \$1.

Liszt's *First Hungarian Rhapsody* (No. 14 for Piano) is next in popularity to the famous *Second*. Mr. Fiedler gives it a thrilling performance on this excellent disc. This one should move to the top of the "best sellers" list without much hesitation.

J. Strauss: Voices of Spring—Waltz, Op. 410. Vienna Philharmonic Orchestra conducted by Georg Szell. One side, and **J. Strauss, Sr.: Songs of the Danube—Waltz, Op. 127.** Vienna Philharmonic Orchestra conducted by Karl Alwin. 1-12" disc (V-13597). \$1.

The feature of this disc is the excellent performance of *Songs of the Danube* by Johann Strauss, Sr., the father of the famous Waltz King. Although Papa Strauss was a Waltz King in his own right, his son's great popularity rather put him in the shade, and little of his music is heard today, and so for this reason this disc is particularly welcome. . . . The discerning will note that the *Voices of Spring* side of this record is conducted by Georg Szell who recently conducted the NBC Symphony Orchestra with considerable success.

CHAMBER MUSIC



Prokofiev: Quartet, Op. 50. Stuyvesant String Quartet. 3-12" discs (C-71042D to C-71044D) in album. Columbia Set M-448. \$3.50.

Prokofiev has not been overly prolific in the field of chamber music. This first recording of his only string quartet reveals, however, that he is eminently capable of writing in this simpler form. As a matter of fact, the aggressive rhythms and highly individual themes and harmonies for which he is noted are strikingly apparent here, woven into so delicate a pattern as the string quartet. Our curiosity is aroused for a recording of his *Quintet for Wind and Strings*, which dates some six years before the Quartet. It is interesting to note that Prokofiev first produced several symphonies, the *Love For Three Oranges* ballet, *Scythian Suite* and several concertos before trying his hand at the *Quintet*. The *Quartet*, which followed the *Quintet* by several years, was composed almost twenty years after his *First*, or *Classical* Symphony. The performance and reproduction are adequate. M.

Mozart: Quartet No. 17 in B flat major, K. 458 ("Hunting"). Budapest String Quartet. 3-12" discs (V-17901 to V-17903) in album. Victor Set M-763. \$3.50.

This set replaces an earlier recording of this famous Mozart quartet by the Budapest players, which was recently dropped from the catalogue. The question now is whether the present recording should be chosen rather than the Roth Quartet's version of this work, which was released by Columbia a few months ago. We have carefully played both recordings and we can truthfully say that either would suit us. It is purely a matter of personal preference. Both are extremely well played, and the reproduction in either case is of the best.

Haydn: The Seven Last Words of Christ, Op. 51. Primrose Quartet. 9-12" discs (V-17786 to V-17794S) in album. Victor Set M-757. \$9.

Originally composed as seven orchestral movements and then arranged by Haydn both as a string quartet and as a choral work for chorus and orchestra, *The Seven Last Words of Christ* makes its phonographic debut in the quartet form. At first it would seem that seven adagio movements would be most uninteresting as a quartet, but it is surprising the variety obtained by Haydn in this form. However, we admit we prefer the choral version which has been in the Columbia catalog for some time (Col. M-297). We would probably take the straight orchestral version for second choice if we had the opportunity to hear it, but even with the quartet as our last choice we are glad to admit we enjoyed it. Whereas the choral version seems more appropriate, and is more colorful, the small musical frame of a quartet is peculiarly appropriate to the sombreness of the theme of the work. Most persons will not listen to this entire composition at one sitting, and we think it a good thing not to.

The Primrose Quartet play with the necessary depth of feeling, and also with restraint, so essential to a proper performance of a work of this nature. The recording is not aimed to make the quartet sound like more than a quartet, which is a blessing, yet the fidelity of the instruments is fine. For those interested in this unusual work, we can recommend the set highly. S.

CONCERTO



Beethoven: Concerto No. 5 in E flat major, Op. 73 ("The Emperor"). Benno Moiseiwitch (piano) with the London Philharmonic Orchestra conducted by Georg Szell. 5-12" discs (V-17873 to V-17877) in album. Victor Set M-761. \$5.50.

(This annotation is reprinted from the March 1939 issue. It appeared in this place when the imported recording of this work was reviewed.)

Another recording of the "Emperor" Concerto, which seems to us hardly called for when we have such splendid ones by Schnabel and Gieseeking. However, Moiseiwitch has many admirers, and we suppose that there will be some of them who will prefer his version. For ourselves, we would say that it is entirely satisfactory; our criticism would be that it is too good. We have the impression that Moiseiwitch plays so perfectly that at times it sounds a bit pedantic. Just a little more freedom, not such close attention to the written music, would certainly make this performance more interesting, and certainly more lifelike. The reproduction is of the best.

VOCAL



Italian Songs of the 17th and 18th Centuries.

Ezio Pinza (bass) with piano accompaniments by Fritz Kitzinger. (Sung in Italian). 3-12" discs (V-17914 to V-17916) in album. Victor Set M-766. \$3.50.

Monteverdi—trans. Florida: *Arianna*—Lasciatemi Morire and *Handel*—trans. Gunther: *Floridante*—Alma Mia. One side, and *Legrenzi*—trans. Florida: *Eteocle and Polinice*—Che fiero costume and *A. Scarlatti*—trans. Florida: *Chi vuole innamorarsi*. (V-17914).

Monteverdi—trans. Benvenuti: *L'Incoronazione di Poppea*—Oblivion Soave and *Cavalli*—trans. Florida: *Donzelle, fuggite*. One side, and *Torelli*—trans. by Florida: *Tu lo sai* and *Paisiello: La Molinara*—Nel cor più non mi sento. (V-17915).

Giordani: *Caro mio ben* and *Falconieri*—trans. Florida: *O bellissimi capelli*. One side, and *Sarti*—arr. Huhn: *Lungi dal caro bene* and *Buononcini: Pupille nere*. (V-17916).

A glance at the contents listed above will reveal that everything in the album is not a song, in the strict sense of the word, and one selection is not even Italian. Some five numbers are from operas, one being by the German composer Handel. Of course, what has been said so far is merely a matter of record, and is not meant to disparage this wholly enjoyable album. Surely one of the most popular singers of the day, Ezio Pinza deserves all the fame he has achieved as an exceptionally sensitive artist. His artistry is evident in every number chosen for this collection, and the fact that there are operatic arias as well as songs present, only goes to take the sameness away from the set and make it more interesting.

All of the composers represented are ones of distinction, although not ones of renown in this age, and for the most part their contributions are good Italian vocal music. Pinza seemed especially good to us in the *Tu lo sai* of Torelli, as well as the more familiar *Caro mio ben* by Giordani, however, his admirable qualities are evident throughout the album. Fritz Kitzinger proves to be a fine accompanist, and Victor has recorded the piano accompaniments at just the right level. The recording of the voice is also very good. S.

Speaks: Sylvia. One side, and **Cowen: Border Ballad.** Charles Kullman (tenor) with piano accompaniment by Fritz Kitzinger. 1-10" disc (C-17272D). 75c.

Admirers of Charles Kullman will welcome this pleasing little disc. Mr. Kullman is in good voice and sings both pieces with intelligent feeling. The recording is excellent.

OPERA



Rossini: Barber of Seville—Largo al Factotum (Act I). (In Italian). One side, and **Lara: Granada**. (In Spanish). Carlos Ramírez (baritone) with Victor Concert Orchestra conducted by Harold Levey. 1-12" disc (V-13594). \$1.

It is reported that Mr. Ramírez knocks the customers right out of their chairs in the New York night clubs, where he has been appearing recently, with such performances as we find upon this disc. That is very possible; but we rather feel that the average opera audience could hold on tight enough not to be discommoded. We do not wish to do anything to disturb our friendly relations with our South American neighbors (Mr. Ramírez comes from Colombia), but in all fairness we must report, that in our opinion, he is a very good second-rate operatic baritone. He has a pleasing voice of good quality and ample volume.

Mozart: Don Giovanni—Dalla sua pace (Act I). One side, and **Mozart: Don Giovanni**—Il mio tesoro (Act II). Beniamino Gigli (tenor) with orchestra conducted by Lawrence Collingwood. 1-12" disc (V-15601). \$1.

We had never just thought of Gigli in connection with Mozart, however, we were very much pleased with this record. His renditions were a new experience to us. You may not feel that he sings these arias in the true tradition, but no one can say that he sings them in the grand manner of the Italian operatic tenor. Mr. Gigli's voice is crystal clear throughout, and the reproduction is excellent.

Mozart: Don Giovanni—Ah! Pieta Signori Miei (Act II). One side, and **Mozart: Don Giovanni**—Madamina (Act I). (Sung in Italian). Salvatore Baccaloni (basso-buffo) with Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71048D). \$1.

This disc makes it possible to hear the celebrated basso-buffo of the Metropolitan, Salvatore Baccaloni, in two arias which he has seemed to make his very own. We cannot imagine better performances. An adequate orchestral background is supplied under the direction of the brilliant young Metropolitan conductor, Erich Leinsdorf.

Mascagni: Cavalleria Rusticana—"Tu qui Santuzza?" and "No, No, Turiddu." Dusolina Giannini (soprano) and Beniamino Gigli (tenor) with La Scala Orchestra conducted by Carlo Sabajno. (Sung in Italian). 1-12" disc (V-17697). \$1.

Lovers of Italian operatic records will welcome this one. Two superb voices in duets from one of the most popular Italian operas. We feel that the orchestra might have been heard a little more forcibly—otherwise a perfect recording.

PIANO



Ravel: Valses Nobles et Sentimentales. Robert Casadesus (piano). 2-10" discs (C-17270D and C-17271D) in album. Columbia Set X-194. \$2.

Many music lovers will recall that this suite of little waltzes was first performed at a concert in Paris during 1911 given by the *Société Musicale Indépendante*, at which concert the names of the composers did not appear on the program, and the members of the audience were to guess the identity of the composer of each selection. Not one thought that Ravel was represented, although this music is typical of him. Later Ravel orchestrated this work and it was used for a ballet under the title *Adelaide ou le langage des fleurs*. It is perhaps better known in its orchestral version and has been recorded in that form. This month we have a fine recording of it as it was originally conceived, played by the eminent French pianist, Robert Casadesus. The discerning will find this a very attractive little album.

Piano Music by American Composers. Jeanne Behrend (piano). 4-12" discs (V-17910 to V-17913) in album. Victor Set M-764. \$4.50.

Chasins: Prelude in D minor, Op. 13, No. 5 and **Chasins: Prelude in F sharp minor, Op. 11, No. 1** and **Gershwin: Prelude in B flat major**. One side, and **Gershwin: Prelude in C sharp minor** and **Gershwin: Prelude in E flat major**. (V-17910).

Mason: The Whippoorwill, Op. 9, No. 4 and **MacDowell: March Wind, Op. 46, Nos. 10 and 12**. One side, and **Carpenter: Diversion** and **Guion: Country Jig**. (V-17911).

Thompson: Song After Sundown and **Freed: March**. One side, and **Dett: Adagio Cantabile** and **Sowerby: The Lonely Fiddlemaker**. (V-17912).

Bauer: White Birches, Op. 12, No. 1 and **Farwell: Navajo War Dance, Op. 20, No. 1**. One side, and **Beach: Improvisation, Op. 148, No. 2** and **Farwell: Sourwood Mountain, Op. 78, No. 3**. (V-17913).

Several years ago, Jeanne Behrend, noted concert pianist, and member of the Curtis Institute Faculty, wrote to more than sixty American composers and publishers for the purpose of making up a series of concerts devoted to American piano music. From the works submitted, she arranged a series of three recitals, which were given in New York and Philadelphia during 1939. It is from the works played in these recitals that this collection was chosen, presenting an interesting and varied picture of piano works by American composers from MacDowell to the present. This recorded concert, "... admittedly on the conservative side," is representative of the more conventional high spots of piano composition in this country during the last half-century. The recording is excellent, Jeanne Behrend, superb! M.

Chopin: Waltzes. Robert Goldsand (piano). 3-10" discs (D-23191 to D-23193) in album. Decca Set 185. \$2.75.

Valse in E flat major, Op. 18 (Grande Valse Brillante). D-23191).

Valse in F minor, Op. 69, No. 1 (L'Adieu). One side, and *Valse in E minor (Posthumous).* (D-23192).

Valse in C sharp minor, Op. 64, No. 2. One side, and *Valse in G flat major, Op. 70, No. 1* and *Valse in D flat major, Op. 64, No. 1 (Minute).* (D-23193).

Robert Goldsand was born in Vienna in 1911 and studied the piano at the Vienna Conservatory, principally under the celebrated Liszt pupil, Moriz Rosenthal. A couple of years ago he made the United States his permanent home; prior to that time he made many concert tours in both Europe and America. During 1940 he gave two concerts in Town Hall, as a result of which he won the 1941 Town Hall Endowment Series Award, which is given each year to the artist under thirty years of age who, in the opinion of the award committee and the New York music critics, shows the greatest achievement and promise in a Town Hall recital. Mr. Goldsand is the first artist of foreign birth, and the first man to win this honor.

On these discs, which we understand are Goldsands' first recordings, he provides very delicate and charming performances of a few of Chopin's most popular waltzes. For those who like Chopin played in a poetic and extremely sentimental manner these records are ideal. We are quite enthusiastic about them and believe that they will find a large and wide-spread audience. The reproduction for the most part is very good, however, on the "A" side of record 23193, containing the *Valse in C sharp minor*, we note on the sample at hand that the reproduction is not clear. This is probably because of a bad stamper, which will very likely be changed when the regular run of records is made.

R.

ORGAN



Purcell: Suite from "Bonduca"—Hornpipe, Air, Trumpet Tune. One side, and **Couperin**—arr. Oberle: **Soeur Monique.** Grover J. Oberle, played on the organ at St. Thomas' Church, New York City. 1-12" disc (TA-1). \$1.50.

Vierne: Toccata, Op. 53 (from Pièces de Fantaisie). One side, and **Vierne: Scherzo, Op. 20 (from Second Symphony).** Grover J. Oberle, played on the organ at St. Thomas' Church, New York City. 1-12" disc (TA-3). \$1.50.

These two very fine organ records recently were

brought to our attention, and we thought that a number of our readers would be interested in them, as really representative organ recordings are quite scarce. They were made in St. Thomas Church, New York City, on a four manual Ernest M. Skinner Organ, 1913. This particular organ is noted for the excellence of its quality, and in specification closely follows the style of the English Cathedral organs, as opposed to the classical organ. The organist, Grover J. Oberle, is the assistant to Dr. T. Tertius Noble at St. Thomas, and received most of his training under Dr. Noble's guidance. Mr. Oberle is a Fellow of the American Guild of Organists and is a member of the council of that organization.

We feel that the choice of selections for these two discs is excellent, and as the reproduction is particularly fine, we do not hesitate to recommend them without qualification.

R.

CHORAL



Trad.—arr. Jaroff: **Song of the Volga Boatmen.** One side, and **The Lord's Prayer (Old Church Motif).** Don Cossack Chorus conducted by Serge Jaroff. 1-10" (C-4276M). 75c.

If you like the singing of the Don Cossack Chorus, you will like this record. Both selections are typical of that organization, and are sung in its best style.

DICTION



Holmes, John (Reading his own poems). *Map of My Country.* One side, and *The Second Wonder and People in the Street.* 1-12" disc (HU-1004). \$2.

McCord, David (reading his own poems). *The Crows and Tiger Lily.* One side, and *Of Red in Spring and A Star by Day and Smokefall.* 1-12" disc (HU-1006). \$2.

Hillyer, Robert (reading his own poems). Four sonnets: *Overheard and With Simple Words and Repartee* and *He Who in Spring's Rebirth.* One side, and *Pastoral II and Pastoral VI and Moo.* 1-12" disc (HU-1022). \$2.

Last month we listed the first three discs in this series of recordings of American poets reading their own poems, and we were surprised at the interest that our readers took in records of this kind. Above will be found three more discs in this series. All of these recordings have been made under the supervision of Associate Professor F. C. Packard of the English Department of Harvard University. The recording in each case has been very carefully and efficiently done.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMQR—New Music Quarterly Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 4

JUNE 1941

By mail to any address
50c. per year

A NEW series of records for educational purposes will be issued by Columbia to be known as *Masterpieces of Literature*. The material to be recorded will be selected, and the teachers' manuals that accompany the discs will be prepared by the Committee on the Recording of Literature of The National Council of Teachers of English, of which Dr. Robert C. Pooley of the University of Wisconsin is chairman. The first volume in the series, consisting of six 10-inch discs with manual in album, has just been released under the title *The Appreciation of Poetry*. Columbia Set E-5. Price \$3.75.

This album contains nearly thirty poems read by Norman Corwin of the Production Staff of the Columbia Broadcasting System. The poems are arranged under six classifications: The Poets' Use of Rhythm; The Poets' Use of Sound; The Poets' Use of Pictures; The Poets' Use of Symbols; The Poets' Use of Patterns; and The Poets' Use of Immortal Themes. All of the selections are widely used in the high school English curriculum, and their texts may be found in nearly every school library. Dr. Pooley has prepared a very excellent teachers' manual of some twenty large pages which will be of inestimable value to the instructor. With this splendid aid available at such a reasonable price, it would seem that our high school pupils should now have more than a nodding acquaintance with the best of the work of both English and American poets.

* * *

We have had innumerable letters asking us to give our readers due and timely notice of an impending increase in the price of records. In all frankness we must state that we have no inside information, we have not consulted the zodiac, nor have we peered into our teacup, but we have a very definite feeling that now is the time to purchase records.

ORCHESTRA



Wagner: Parsifal—Prelude and Good Friday Spell. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 3-12" discs (V-15219 to V-15221) in album. Victor Set M-514. \$3.50.

Wagner: Tristan und Isolde—Prelude and Liebestod. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 2-12" discs (V-14934 and V-14935) in album. Victor Set M-653. \$2.50.

At last Victor has made available in this country the recording which Wagnerian enthusiasts have long awaited, the magnificent reading of the *Prelude and Liebestod* from *Tristan* by the eminent conductor, Furtwängler. We feel there is no finer interpretation recorded of any work than this marvelous performance. The power and drama and emotion of the *Prelude* are brought out with a depth of feeling that defies description—it must be heard. The crescendo which Furtwängler realizes in the climax of the *Prelude* (side 2) is as nearly perfect as it is possible to obtain. The entrance of the brasses, for instance, is not a screaming one; it has tremendous power, but in an almost subtle way. The Berlin Philharmonic plays with a polish and smoothness that are so necessary to a complete realization of Furtwängler's conception. The *Liebestod* also is perfectly molded, not heaving and billowing, or frenetic and hysterical, but lofty, poised, searching. This special release by Victor is a hallmark in Wagnerian recordings, and in fact, of all recordings.

The *Prelude and Good Friday Spell* from *Parsifal*, another fine Furtwängler performance, is released this month. Unfortunately this set must bear comparison with the Stokowski one (Victor M-421), which is admittedly a better recording job. But the Furtwängler reading of the *Good Friday Spell* is free from the distasteful vagaries of tempo which lure Stokowski. Furtwängler selects a tempo designed to depict the beautiful radiance which *Parsifal* felt as he realized the significance of Good Friday. No reading of the *Prelude* can compare to the uncanny one Muck recorded (V-6861 and V-6862) many years ago, but, did anyone ever surpass Muck's readings of *Parsifal*?

Neither the *Tristan* nor the *Parsifal* sets by Furtwängler are brand-new recordings, but they are quite satisfactory, and in the case of the *Tristan*, entirely so.

Suk: Serenade for String Orchestra, Op. 6. Czech Philharmonic Orchestra conducted by Vaclav Talich. 4-12" discs (V-13635 to V-13638) in album. Victor Set M-779. \$4.50.

When warm summer weather is on us, and it will be shortly, people feel a restlessness toward the regular symphonic repertoire which they regard as "heavier" winter fare. And yet their tastes invariably find an inferior grade of music objectionable, which makes it difficult to select music that pleases them. So they turn the radio or phonograph off and uneasily pick up some printed matter to read for diversion.

If you have experienced the above summer musical problems you will doubtless be highly pleased with the Suk *Serenade for Strings*, which makes its domestic debut in the record catalogs. The very gifted Czech composer Suk, son-in-law of Dvorak, wrote this ingratiating music in his eighteenth year. It is light, joyful, charming music that is bound to please anyone. We can just picture ourselves thoroughly relaxed and cool this summer listening to this delightful music. Best of all, it is something new, previously unheard, and yet not cerebral or hard to listen to; no—it is easy friendly music, very interesting and pleasing.

It would be hard to imagine a better performance, or recording, of this *Serenade*, as Talich seems to understand the music well, and plays it with just the proper touch. We are sure this set will enjoy a wide popularity despite its unfamiliarity, if people will listen to it, and we hope we have aroused sufficient interest to cause everyone to try it over sometime soon.

S.

Hanson: Merry Mount Suite. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 2-12" discs (V-17995 and V-17996) in album. Victor Set M-781. \$2.50.

Howard Hanson has long been considered one of a handful of first-rank American symphonic composers. He has many fine compositions in various forms to his credit, is an outstanding orchestral conductor who consistently champions the American composer, and has been a strong and healthy force in American musical life. His opera *Merry Mount* was commissioned by the Metropolitan Opera Company, and was produced in 1934.

The *Merry Mount Suite* here recorded by the composer, shows the characteristic heavy scoring of Hanson. The suite embraces the following titles: *Overture*, *Children's Dance*, *Love Duet*, *Prelude to Act II*, and *Maypole Dances*. Judging from the titles one would expect quite a variety of effects, and to be sure, the effects are unique and varied, but all are at a good volume. It is not that the music is actually loud all the time, but it is thick and heavy in the scoring. There is no economy of means practiced anywhere. Of course there are no voices, and we only hear the more orchestral portions of the opera, which may account somewhat for the consistently rich fabric. But

the music is immensely interesting and abounds in engaging rhythmic patterns. If the orchestration is heavy it certainly does not lack color, and all of the brilliance and dash is caught by the Victor recorders in an astonishing fashion. One's phonograph must be capable of high-fidelity reproduction to do this superb set full justice. Needless to say, the orchestra and the composer-conductor present the music beyond reproach, and many persons will welcome this as a proud addition to their collection of American music.

S.

Brahms: Symphony No. 4 in E minor, Op. 98. All-American Youth Orchestra conducted by Leopold Stokowski. Eleven sides, and **Beethoven: Ruins of Athens—Overture.** London Symphony Orchestra conducted by Felix Weingartner. 6-12" discs (C-11553D to C-11558D) in album. Columbia Set M-452. \$6.50.

For us, this new release of the *Brahms Fourth Symphony* had to bear close comparison with the Koussevitzky version issued last February, and which we found well-nigh perfect. One of the most striking differences is in the playing of the two orchestras. The Boston plays with a polish and precision not realized by the Youth Orchestra, and this to a surprising degree. The most glaring mistake is in the first movement, where, at bar 103, the flute blandly comes in one beat too soon. But the greatest error of the first movement is conductor Stokowski's, who indulges in quite a noticeable *accelerando* forty bars from the end, and at twenty-five bars from the end gives it a shot in the arm, thereby making everything very much upset and cloudy, and neatly missing the powerful close of the movement. However, he catches his breath in the second movement with a very leisurely tempo and an abundance of truly beautiful tone colorings. The third movement is attacked vigorously and holds up fairly well. Stokowski always provides interesting treatment for the variations in the last movement and the work closes very well.

Unquestionably, Stokowski is a controversial figure. There are those who accept immediately all of his work as definitive, and there are others who discriminate between his efforts. In all fairness to the former group, we admit the above remarks are stringent, and that they will undoubtedly be delighted with his new recording of the *Fourth*. To the latter group we hope the above remarks will help them to make their own decision. If they liked the Koussevitzky reading, they will probably keep it, and the possessors of Weingartner's and Walter's versions will surely keep theirs. Prospective purchasers will, in our opinion, do well to select the Koussevitzky one. The reproduction in the Stokowski set is entirely satisfactory. The last side is a meticulously played and well recorded performance of one of Beethoven's lesser efforts.

S.

Stravinsky: The Fire Bird—Suite. Five sides, and **Shostakovich**—arr. Stokowski: **Prelude in E flat minor**. All-American Youth Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11522D to C-11524D) in album. Columbia Set M-446. \$3.50.

No recordings by this year's Youth Orchestra have, as yet, been released. This performance of concert excerpts from Stravinsky's first masterpiece was made by last year's group, whose record debut with Dvorak's *New World* last September, and subsequent releases, have been so well received. This superb execution of so difficult a score is further evidence of the amazing technical proficiency of this novel organization.

The excerpts from this ballet music are identical with those recorded several years ago by Stokowski and the Philadelphia Orchestra on Victor (VM-291), namely, the *Dance of the Fire Bird*, *Dance of the Princesses*, *Dance of King Kastchel*, *Berceuse*, and the *Finale*. Even the odd side, containing Stokowski's orchestral transcription of Shostakovich's piano *Prelude in E-flat*, duplicates the Victor.

The difference in reproduction between the two sets is negligible. A very sensitive ear may detect a few flaws in coordination in the Columbia album, especially on side one, but they are so slight and so few that they are hardly worth mentioning. We think at least one performance by this historic orchestra should be in your library, so if you don't have this important work, get the Columbia album. M.

Beethoven: Symphony No. 5 in C minor, Op. 67.

Nine sides, and **Bach**—arr. Stokowski: **Fugue in G minor** ("Little"). All-American Youth Orchestra conducted by Leopold Stokowski. 5-12" discs (C-11543D to C-11547D) in album. Columbia Set M-451. \$5.50.

Another recording of the *Beethoven Fifth Symphony* is not particularly welcome—but here it is. To the myriad of Stokowski admirers the world over, this set will be greeted with open arms. To the others who wonder what "Stokey" does with this venerable symphonic staple, we are glad to report he tackles it in a pretty straightforward manner. There are surprisingly few eccentricities of tempo, and while the phrasing is in the romantic fashion, it is not lush. To be sure, it has not the stamp of genuineness found in the Weingartner recording, but there are sections which are quite well done (as well as sections not so well done). If one wishes to depart from the conventional, he should listen to Furtwängler's reading (Victor M-426) as well as the Stokowski one. The outstanding thing about Stokowski's new set is the coarse playing by the All-American Youth Orchestra. We suppose this set was recorded at the beginning of their career, as the first movement, especially, lacks the crisp precision of our major orchestras. In spite of the glaring mistake they make on side 7, we would mention the fine tone quality of the brass section, some-

thing that many another major orchestra might envy. Columbia engineers failed to capture the Bach fugue with complete clarity, nor does Stokowski play it as dynamically as usual. The recording of the symphony is satisfactory. S.

Strauss: Der Rosenkavalier—Waltzes. The Cleveland Orchestra conducted by Artur Rodzinski. 1-12" disc (C-11542D). \$1.

Dr. Rodzinski turns out a thrilling performance of these popular waltzes, and as Columbia made a brilliant recording of it, we can highly recommend this disc. It should take its place near the top of the "best sellers" list without much delay.

CONCERTO



Mendelssohn: Concerto No. 1 in G minor, Op. 25.

Jesús María Sanromá (piano) and the Boston "Pops" Orchestra conducted by Arthur Fiedler. Five sides, and **Mendelssohn: Song Without Words No. 18 in A flat major, Op. 38, No. 6** and **Mendelssohn: Song Without Words No. 3 in C major, Op. 102, No. 3**. Jesús María Sanromá (piano). 3-12" discs (V-13613 to V-13615) in album. Victor Set M-780. \$3.50.

We never cease admiring Mendelssohn. Few careers could present more startling contrasts than those of Mozart and Mendelssohn, who were in many respects of similar genius, but utterly opposed in the whole surroundings of their lives. Everyone knows the poverty Mozart suffered; but Mendelssohn, with every incitement to an idle and contented life, toiled like a galley-slave, and saw in his wealth only the means of a more exclusive consecration to his art. The analogy of Mozart and Mendelssohn is similar to the current one of Lincoln and Washington.

The *First Piano Concerto* has long since been relegated to the class of "war-horse" and has taken severe punishment in the hands of embryo artists. The performance by Sanromá and Fiedler does much to alleviate this condition, and recording and performance are in every respect a masterly job. The previous recording by Ania Dorfmann (Col. X-124) is still a fine set, not to be replaced, and second to the present one by a slim margin.

The work as a whole is thoroughly enjoyable, and when done with such musicianly brilliance, is a worthy feature set for Victor. The first movement romps along in typical joyful Mendelssohn fashion, the second movement is charming and melodious, but the main theme of the last movement is a little too trite for even such devout followers of Mendelssohn as we profess to be. However, as it always has, this concerto will continue to find countless admirers, among which we are glad to be numbered. S.

CHAMBER MUSIC



Jacobi: Hagiographa — Three Biblical Narratives. The Coolidge Quartet with Irene Jacobi (piano). 3-12" discs (V-17999 to V-18001S) in album. Victor Set M-782. \$3.

Although a charter member of the distinguished organizing committees of the American Music Guild and the League of Composers, as well as a leading American composer himself, Jacobi is here represented on records for the first time. This *Quintet* is one of exceptional merit, and deserves the attention of chamber music lovers. Although the work is programmatic, it is likewise, as Jacobi hopes, "... convincing from the purely musical point of view."

Jacobi spent a number of years with the Pueblo Indians in order to study their music and culture. As a result of this experience he wrote his two most famous compositions, *Indian Dances*, and the *String Quartet On Indian Themes*. Saminsky claims, however, that his finest works, such as the *Sabbath Evening Service*, are his Hebraic writings, into which category this new *Quintet* falls. Nevertheless certain rhythmic qualities and tonal intervals employed by Jacobi are of ancient or primitive origin in general, and suggest Indian music specifically. Jacobi said in 1934, four years before the *Hagiographa*, "It is possible that my contact with Indian music has permanently influenced my musical speech ... (though) ... it is wholly unsought for by me and quite unconscious. I do not look upon Indian music as a particularly fructifying element for the American composer. Or, to be more exact, I am not planning to use any of this material myself in the immediate future." The new spirit and originality expressed by Jacobi, derived, as it is from a combination of sources, suggests that Nationalism in American composers is, more accurately, Internationalism.

The performance by Irene Jacobi and the Coolidge Quartet is, of course, excellent, and is well reproduced.

M.

Moritz: Sonata, Op. 96 for E flat alto Saxophone and Piano. Cecil Leeson (saxophone) and Josef Wagner (piano). 3-12" discs (D-29079 to D-29081) in album. Decca Set 187. \$3.50.

Gradually the saxophone is being accepted as an instrument worthy of the attention of the serious music lover. Since its invention in 1844 by Adolphe Saxe, it has had an uphill battle. A few important composers, among whom may be mentioned Bizet, Debussy, Prokofieff, and Ravel, have indicated it in some of their scores. The present very pleasing composition is by the contemporary musician, Edvard Moritz, who gained considerable celebrity in Europe, both as conductor and composer, before he came to America several years ago. He has an easy style that just seems to flow along without effort, and one that cannot help being pleasing and charming to listen to. It may not be very deep but a lot of persons are going to enjoy Moritz's music we are sure.

Cecil Leeson made his debut as a concert artist at Hollywood in 1931, and his first New York recital was at Town Hall in 1937. Since that time he has appeared with the Philharmonic-Symphony Orchestra of New York, the Rochester Philharmonic Orchestra, and the Montreal Symphony Orchestra. At present he is teaching at the Chicago College of Music. Leeson is considered by many critics to be the greatest living exponent of his instrument now upon the concert stage.

This fine set of discs may convert many persons to believe that the saxophone is worthy of a place in the repertory of chamber music. Mr. Leeson is ably assisted at the piano by Josef Wagner, and Decca should be congratulated for the excellence of the reproduction.

R.

Harris: Quartet No. 3. Roth String Quartet. 4-12" discs (C-71050D to C-71053D) in album. Columbia Set M-450. \$4.50.

Each work of Roy Harris' seems to be a succeeding chapter to the last, with each chapter a step towards a more exciting and accomplished originality. With this *Suite*, Harris has produced a work so contrapuntally complex and so technically absorbing that it possesses a dual personality, similar to many of Bach's works, which inspires the listener to peruse also the literary value of the score as a technical essay. It consists of four movements, each a prelude and fugue. The preludes employ specific modes in recognition of a theory of model colors, with the fugues bi-modal, each employing the mode of its related prelude as well as a corresponding mode which also provides a change in color-intensity. This spectrum of modes is listed, for the convenience of the listener, on the inside cover of the album.

Lack of familiarity with this remarkable *Quartet* limits our comment on its performance to the purely technical observation that it is efficiently executed, and enjoys a good recording.

M.

CHORAL



Piston: Carnival Song. Harvard Glee Club, with Brass Ensemble of the Boston Symphony Orchestra, and organ, conducted by G. Wallace Woodworth. 1-12" disc (V-18013). \$1.

An unusual choral selection by the Boston neoclassicist, Walter Piston, rendered in fine spirit by the Harvard Glee Club. One of those pieces that should be heard several times before one comes to a decision as to its worth. We listened to it twice, and must admit that we were not particularly impressed. We are going to try it again in a day or two. The reproduction is very fine.

Run, Li'l Chillun. One side, and **I Can't Stay Here by Myself.** Hall Johnson Choir conducted by Hall Johnson. 1-10" disc (V-4547). 75c.

Negro spirituals in the manner of Hall Johnson, for those who like their spirituals dressed up in that style. Well recorded.

VOCAL



A Brahms Recital by Lotte Lehmann. Lotte Lehmann (soprano) with piano accompaniments by Paul Ulanowsky. 2-10" and 2-12" discs (C-17273D, C-17274D and C-71059D, C-71060D) in album. Columbia Set M-453. \$4.

Wie bist du, meine Königin, Op. 32, No. 9. One side, and *Wir wandelten*, Op. 96, No. 2. (C-17273D).

An die Nachtigall, Op. 46, No. 4. One side, and *Auf dem Kirchhofe*, Op. 105, No. 4. (C-17274D).

Erlaube mir, fein's Mädchen (Deutsche Volkslieder No. 2) and *Da unten im Tale* (Deutsche Volkslieder No. 6). One side, and *Feinsliebchen, du sollst mir nicht barfuss geh'n* (Deutsche Volkslieder No. 12). (C-71059D).

Die Mainacht, Op. 43, No. 2. One side, and *Sonntag*, Op. 47, No. 3 and *O liebliche Wangen*, Op. 47, No. 4. (C-71060D).

Lotte Lehmann presents, for her debut under the Columbia banner, this superb album of Brahms songs. Miss Lehmann, in addition to the fame that she has gained in the operatic field, is considered by many critics to be one of the greatest living lieder singers. Her recent rendition of Schubert's song-cycle *Die Winterreise* at Town Hall called forth the highest praise. This fine artist is well-known throughout America and her many admirers will doubtless welcome this set of records. As they have been splendidly recorded, we can recommend them without qualification. An interesting booklet on "The Fine Art of Lieder Singing," a reprint of an article by Miss Lehmann, which appeared in *The New York Times*, is included with these discs.

Rachmaninoff: Eleven Songs. Nina Koshetz (soprano) with piano accompaniments by Celius Dougherty. 4-12" discs (SL-5508 to SL-5511) in album. Schirmer Set 16. \$4.50.

This album is definitely for those music lovers who are interested in Rachmaninoff songs. Miss Koshetz has been closely associated with the works of the great Russian composer, pianist, and conductor. For two years she toured as an interpreter of his songs with the composer as her accompanist. Probably no one is more capable of recording them. On the present discs Miss Koshetz has the able assistance of Celius Dougherty at the piano.

The songs are listed in this album under their English titles although they are all sung in Russian. The following selections are included in this collection: *All Things Pass Away*; *Fragment from "Nuit de mai"*; *Sing Not to Me, O Beautiful Woman*; *The Island*; *How Sweet the Place*; *It Was Yesterday*; *Lilacs*; *Daisies*; *At Night*; *To the Children*; and *Christ Is Risen*. In all cases we found the reproduction highly satisfactory.

Kleinsinger: I Hear America Singing. John Charles Thomas (baritone) with I.L.G.W.U. Radio Chorus and Victor Symphony Orchestra conducted by Nathaniel Shilkret. 2-12" discs (V-18009 and V-18010) in album. Victor Set M-777. \$2.50.

Written in a combination cantata-ballad form to verses by Walt Whitman, this work is similar to, though an attempt to be grander than, the popular *Ballad for Americans* by Earl Robinson. Its thematic content is uninteresting and unoriginal, with the treatment of its themes haphazard in sensitiveness to respectable modulations and intelligent transitions. We found the incessant usage of the minor third interval very monotonous.

John Charles Thomas' strikingly clear, commanding voice lends an undeserved dignity to an otherwise spotty performance. The Ladies' Garment Workers' chorus contains badly blended voices which come through with little strength, poor color and muddled resonance, partly attributable to their being too far away from the microphones. The orchestra, with little to work with, gives a somewhat better account of itself. This set will probably enjoy some success, however, as it speaks a current theme in popular rhythms and familiar melodies. M.

Trad.—arr. Hayes: Lit'l Boy. One side, and **I Want to Go Home** (unaccompanied) and **You're Tired, Chile!** (arr. Hayes). Roland Hayes (tenor) with piano accompaniments by Reginald Boardman. 1-10" disc (C-17275D). 75c.

Roland Hayes stands alone in his interpretations of the songs of his people. We mean just that. You may not prefer his interpretations, but you must admit that they have a style that is all their own. There is a dignity about them that demands one's respect. Hayes does not give these songs an operatic twist, neither does he drag them through the dirt. Through his sincerity and his great art he gives the simple words of these lyrics a profound meaning. Perhaps we have not made ourselves clear; however, a few minutes with this disc will prove our point we feel very sure.

Thompson: Softly and Tenderly. One side, and **Sweeney: Tell Me the Story of Jesus.** John Charles Thomas (baritone) with organ accompaniment by Carroll Hollister. 1-10" disc (V-2156). 75c.

Homer Rodeheaver Thomas sings these simple gospel hymns in a most touching manner—only the trombone is missing. From the foregoing sentence one might think that we were poking fun at this disc—we are merely trying to describe it in a few brief words. We are very serious when we remark, that it might be well for America, if there were a thousand Rodeheavers and Thomases reminding us of the simple faith of our forefathers, by singing just such hymns, in exactly the same unaffected and deeply devotional manner.

Rachmaninoff: Floods of Spring, Op. 14, No. 11. One side, and **Rachmaninoff: Sorrow in Spring, Op. 21, No. 12.** Donald Dickson (baritone) with Victor Concert Orchestra conducted by Nat. W. Finston. (Sung in English). 1-10" disc (V-4548). 75c.

Donald Dickson has had one of the best spots on the air each Sunday evening for quite some time, and has built up a tremendous listening audience. Many of them will be glad to know of this record—perhaps Mr. Dickson might have selected a couple of songs with a more popular appeal. However, the discerning music lover will be very glad that he selected these unhackneyed Rachmaninoff songs. His fine voice shows to advantage in these numbers, and he gives performances that will surely have the serious record enthusiasts asking for more. The record labels state that Mr. Dickson is accompanied by the Victor Concert Orchestra—we would say that he is accompanied by an unnamed pianist and a slight orchestral background.

OPERA



Mozart: Arias and Duets. Ezio Pinza (basso) and Elisabeth Rethberg (soprano) with Victor Symphony Orchestra conducted by Bruno Reibold. (Sung in Italian.) 2-10" and 1-12" discs (V-2154, 2155 and V-18015) in album. Victor Set M-783. \$3.

Don Giovanni: *Là ci darem la mano* (Act I). One side, and *Le Nozze di Figaro: Se a caso Madama* (Act I). (V-2154).

Le Nozze di Figaro: Porgi Amor, qualche ristro (Act II) and *Crudel! Perchè finora* (Act III). (One side each). (V-2155).

Le Nozze di Figaro: Non più andrai (Act I) and *Dove sono i bei momenti* (Act III). (One side each). (V-18015).

Some of the most beautiful moments in the realm of Mozart opera are reproduced on these superb discs. As we play them, we seem to feel that each one is more satisfying than the last, and then we start all over again, and listen to them with even greater enjoyment. Rethberg and Pinza are at their best in just such selections—they are always in character and seem to be singing for the joy of it. We do not know when we have been so thoroughly thrilled with any operatic recordings. A very interesting booklet accompanies this set, which gives an introduction to each piece, so that those who are not particularly familiar with the plots of these operas may listen with an understanding of the various situations. We are sure that music lovers everywhere will hope that more such records will be made available by these sterling artists.

R.

Pepusch: The Beggar's Opera (new version by Frederick Austin). Soloists, Chorus, and Orchestra conducted by Michael Mudie. 6-12" discs (V-17948 to V-17953) in album. Victor Set M-772. \$6.50.

The Beggar's Opera, like Halley's comet, will probably pop up every few hundred years. Written during the first quarter of the 18th century as a musical and political satire, it was a tremendous success, and brought to an abrupt end the thirty year reign of Italian opera in England. Soon forgotten, several attempts to revive it were unsuccessful until Frederick Austin's rewritten, reorchestrated version was produced in London twenty years ago. It then enjoyed a sensational run of more than fourteen hundred performances in England from 1920-23, as well as a long run in New York's Greenwich Village.

Although Gay, in his spoken prologue, insists that the work be considered an opera, it is really a ballad-opera, or operetta. It consists mainly of a series of episodes in song, a forerunner of a popular operetta style peculiar to the English which leads directly up to the works of Gilbert and Sullivan. It is, even today, amusing entertainment. Although the selections are sung in English, (not all of the sixty-nine songs are included), it will be wise to purchase a libretto, as the words aren't always easy to catch. The music is almost entirely a collection of old English popular folk-tunes. Dr. Pepusch was merely Gay's "musical collaborator," composing only the prelude and occasional musical interludes. The performance is a very lively one, and well recorded. M.

Saint-Saëns: Samson and Delilah—*Mon coeur s'ouvre à ta voix* (Act II) and *Printemps qui commence* (Act I). (One side each.) Bruna Castagna (contralto) with Orchestra conducted by Alfredo Antonini. (Sung in French.) 1-12" disc (C-71058D). \$1.

Bruna Castagna, the celebrated Italian contralto of the Metropolitan, adds her name to the long list of distinguished artists that are now recording for Columbia. Her first disc contains two arias from Saint-Saëns' *Samson and Delilah*, one of which is the ever-popular *My Heart at Thy Sweet Voice*. Miss Castagna's glorious voice shows to advantage in these selections, and the reproduction is excellent.

Saint-Saëns: Samson and Delilah—*Love Come Aid My Weakness* (Act II) and *My Heart at Thy Sweet Voice* (Act II). (One side each.) Marian Anderson (contralto) with Orchestra conducted by Lawrence Collingwood. (Sung in English.) 1-12" disc (V-18008). \$1.

Marian Anderson, one of the most popular of all recording artists, sings two well-known arias in English, and is splendidly supported by a fine orchestra under the able direction of Lawrence Collingwood. Miss Anderson's many admirers will surely welcome the news of this recent release. The reproduction is very good.

PIANO



Bach—trans. Babin: **Sonata No. 4 in E minor**. Three sides, and **Bach**—trans. Babin: **Sonata No. 5 in C major**. Vitya Vronsky and Victor Babin (two pianos). 3-12" discs (V-13626 to V-13628) in album. Victor Set M-778. \$3.50.

During Bach's time a grand-harpsichord, or clavicembalo, with two keyboards and a pedalboard, was perfected. Bach wrote numerous works for this instrument, including six sonatas, two of which are here recorded. It is obvious that such works were also adaptable to the organ, and have since become known as the *Organ-Sonatas*. Sonata No. 4 is available by Günther Ramin, playing the St. Thomaskirche organ (Decca 20168/9), Sonata No. 5 by Carl Weinrich (MU-6).

Mr. Babin has made an excellent transcription of these two Sonatas, and has preserved the essential balance of Bach's polyphony by scoring for two pianos. The performance is one of exquisite perfection, and well recorded.

Chabrier: Scherzo-Valse. One side, and **Chabrier: Impromptu**. Robert Casadesus (piano). 1-12" disc (C-71061D). \$1.

The French pianist Robert Casadesus offers two fine performances of pieces by his fellow countryman Alexis Emmanuel Chabrier (1841-1894). Of especial interest is the *Scherzo-Valse* which is No. 10 of *Dix pièces pittoresques*. This lovely work has been recorded in arrangements for orchestra, and for violin and piano, but we do not recall a previous recording in its original form for pianoforte. Students of the piano and music lovers in general will probably welcome this very worthwhile disc.

ORGAN



Hymns of the Ages. Dick Leibert playing the organ of the Radio City Music Hall, New York City. 3-10" discs (V-27370 to V-27372) in album. Victor Set P-62. \$2.

Crusader's Hymn (Fairest Lord Jesus). One side, and **Mason: Hail to the Brightness of Zion's Glad Morning**. (V-27370).

Bach: O Sacred Head Surrounded. One side, and **Wesley: The Church's One Foundation**. (V-27371).

The Doxology (Old Hundredth). One side, and **Giardini: Come, Thou Almighty King**. (V-27372).

Mr. Leibert does his best to get away from the atmosphere of the Music Hall, and succeeds fairly well. Why not give him an opportunity to show what he could do on any of a dozen or more fine church organs that are available in New York City? These discs are designed for accompaniments as well as for organ solos.

VIOLONCELLO



Sibelius: Malinconia, Op. 20—Louis Jensen (violoncello) and Galina Werschenskaya (piano). 1-12" disc (V-17920). \$1.

A good deal of Sibelius' work for both violin and violoncello is not of especial merit, but not so the early composition so beautifully played and recorded on the present disc. It is an unusual work in which the violoncello and the piano are of about equal importance. We are not familiar with either of the artists, but we can report that they give a very excellent performance, and that the reproduction is well up to present-day standards. We played this record several times with greater and greater enjoyment, and suggest that our readers not pass it by without thorough investigation.

VIOLIN



Bakaleinikoff: Brahmsiana. One side, and **Wagner: —arr. Wilhelmj: Albulblatt**. Toscha Seidel (violin) with piano accompaniment by Max Rabino-witsch. 1-12" disc (V-18014). \$1.

Toscha Seidel, who was well-known to record collectors twenty years ago, has been featured in several sound films recently. *Brahmsiana* is from the RKO picture "Melody for Three," Mr. Seidel's latest film. Both numbers on this disc are stirring ones, and selections that are bound to appeal to a wide audience. They are played with brilliance, and splendidly recorded.

DICTION



Holmes, John (reading his own poems). *Address to The Living*, and *The Flying Earth*. 1-12" disc (HU-P1000). \$2.

McCord, David (reading his own poems). *To a Child; The Newt; Isabel Jones and Curabel Lee; The Frost Pane; and Tiggady Rue*. One side, and *The Shell; The Starfish; The White Ships; This Is My Rock; When I Was Christened; Waltzing Mice; At the Garden Gate; and The Rainbow*. 1-12" disc (HU-P1008). \$2.

Hillyer, Robert (reading his own poems). *Interval; and Visitants*. One side, and *Clear Melody; The Cave; and Song*. 1-12" disc (HU-P1024). \$2.

Three more discs in this series of recordings of poets reading their own poems, which is being sponsored by Harvard University, and issued under the supervision of Associate Professor F. C. Packard of its English Department.

Hopkins, Gerard Manley: *God's Grandeur* and *Binsey Poplars* and *Spring and Fall* and *Pied Beauty*. One side, and **Hopkins:** *Felix Randal* and Sonnet—"I Wake and Feel the Fell of Dark, Not Day" and *The Windhover*. Read by Robert Speaight. 1-12" disc (HU-L1000). \$2.

Shakespeare: King Henry V—Prologue to Act III and Sonnet CVI—"When in the Chronicle of Wasted Time" and Sonnet CVII—"Not Mine Own Fears, Nor the Prophetic Soul." One side, and **Shakespeare:** King Henry V—Prologue to Act IV and Sonnet CXXIX—"The Expense of Spirit, in a Waste of Shame." Read by Robert Speaight. 1-12" disc (HU-L1002). \$2.

Donne, John: From "Divine Poems": *Batter my heart, Three-Personed God* and *A Hymn to Christ, at the Author's last going into Germany* and *A Hymn to God the Father*. One side, and **Donne:** *The Good Morrow* and *Song* and *The Relique*. Read by Robert Speaight. 1-12" disc (HU-L1004). \$2.

Keats, John: *To Autumn* and *Ode to Melancholy*. One side, and **Keats:** *Ode to Psyche*. Read by Robert Speaight. 1-12" disc (HU-L1006). \$2.

Blake, William: *Hear the Voice and Love's Secret* (from "The Everlasting Gospel"). One side, and **Wordsworth, William:** *Sonnets: England 1802*. Read by Robert Speaight. 1-12" disc (HU-L1008). \$2.

King, Henry: *Exequy on His Wife*. One side, and **Herbert, George:** *Peace and Discipline* and *Love*. Read by Robert Speaight. 1-12" disc (HU-L1010). \$2.

As these records came to our attention, we immediately recalled, that disc which seemed to us to contain the finest example of spoken English that we had ever heard. It was a 10-inch HMV record (B. 8499) which contained the Christmas morning sermon from *Murder in the Cathedral*. This record was made by the distinguished English actor, Robert Speaight. We have been hoping for years that Mr. Speaight would make some other recordings, and we have been watching the English record lists for them. We were not looking in the right direction. We should have been peeping in The Poetry Room of Harvard College Library, for there we would have found these six admirable discs, which were made under the direction of Associate Professor F. C. Packard, Jr., for that institution.

Space does not permit our doing justice to these superb recordings. The selection of the material is excellent, and Mr. Speaight gives readings that are sure to be acclaimed by even the most critical. We must call especial attention to the Shakespeare sonnets

(HU-L1002), the poems of John Keats (HU-L1006), and the *Sonnets: England 1802* by Wordsworth (HU-L1008). Sample any of these three records and we feel very sure that you will wish to add the whole collection to your library. R.

MISCELLANEOUS

Loeillet—trans. Grandjany: *Toccata*. One side, and **Bach**—Saint-Saëns—trans. Grandjany: *Largo* (from Violin Sonata No. 3). Marcel Grandjany (harp). 1-10" disc (V-2153). 75c.

We don't know when we have heard such a fine harp record. They come mighty seldom, and so it will not be well to overlook this one. Both selections are glorious to listen to, and Grandjany is at his best in these recordings. The reproduction of the harp, a most difficult instrument to record, is worthy of special praise. If you would like to add a record of a harp to your library, we certainly suggest that you consider this one.

Schubert—arr. Wilhelmj: *Ave Maria*. One side, and **Trad.**—arr. Hughes: *Londonderry Air*. William Primrose (viola) and Sidonie Goossens (harp). 1-12" disc (C-7378M). \$1.

A delightful record! This unusual combination of viola and harp in the hands of William Primrose and Sidonie Goossens brings these lovely old melodies to you in a most charming manner. We hope that this is just the beginning of a series of recordings by these sterling artists.

Debussy: *En Bateau* (from "Petite Suite"). One side, and **Salzedo:** *Chanson dans la Nuit*. Casper Reardon (harp). 1-12" disc (SL-5507). \$1.

Schirmer announces that this is the last record made by the versatile young harpist, Casper Reardon, before his death on March 8th of this year. Certainly the world has lost a capable and sincere musician, who fortunately may be remembered by the very splendid recordings he has made. This last one may be numbered among his finest.

Falla: *Homage* (Le Tombeau de Debussy). One side, and **Turina:** *Rafaga* (A Gust of Wind). Julio Martinez Oyanguren (guitar). 1-10" disc (V-4546). 75c.

Oyanguren is well-known to collectors of guitar records through the many recordings that he made for Columbia. He now appears under the Victor banner with two selections which have not been recorded before. Mr. Oyanguren rates with the best in his field of music and deserves that high praise that he has been given so often in the columns of this bulletin.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 5

JULY 1941

By mail to any address
50c. per year

AS WE remarked last month, it is becoming more and more evident that now is the time to buy records. With that thought in mind, we have just gone over the last six issues of *The New Records* beginning with the January, 1941, number. We have checked those items of especial excellence—items of real significance that might easily have been overlooked. We have disregarded the very evident recordings; those that the average music lover would investigate the moment he learned that they were available. If you care to take the following list to your favorite record store, we feel sure that you may readily spend an enjoyable and profitable afternoon listening to any or all of these especially worthwhile discs.

In the January issue we found an excellent recording of Richard Strauss' *Don Quixote* by the Philadelphia Orchestra—Edouard Commette's playing of Bach's *Prelude and Fugue in E minor* upon the organ of the Cathedral of Saint-Jean—an album of sacred and secular music from the 12th to the 17th century sung by Yves Tinayre. . . . We selected from the February issue the C. B. S. Orchestra's recording of *Twelve Contra-Dances* by Beethoven—Mozart's *Concerto in E flat major* (for two pianos) played by José and Amparo Iturbi with the Rochester Symphony Orchestra—Handel's *Concerto No. 13 in F major* played by the celebrated organist E. Power Biggs with Arthur Fiedler's Sinfonietta—the Gordon String Quartet's recording of Loeffler's *String Quintet*—the recording of the Verdi *Requiem Mass* made in Rome with Gigli and Pinza among the soloists. . . . In the March issue one important item—Ernest Bloch's *Baal Shem* played by the distinguished violinist, Joseph Szigeti. . . . In the April issue you will find the Philadelphia Orchestra's recording of Mozart's *Sinfonia Con-*

certante in E flat major and some splendid records containing scenes from Shakespeare's plays by the dean of the American stage, Otis Skinner, and his distinguished daughter, Cornelia Otis Skinner. . . . Three items caught our attention in the May issue: Lynn Fontanne's recording of *The White Cliffs of Dover*; a splendid version of Bruckner's *Symphony No. 5 in B flat major*; and the Primrose String Quartet's recording of Haydn's *The Seven Last Words of Christ*. . . . From the June issue we list one item that is well worth investigation: Mendelssohn's *Concerto No. 1 in G minor* played by Jesús María Sanromá (piano) and the Boston "Pops" Orchestra conducted by Arthur Fiedler.

For the next two months the lists of releases will be smaller than usual as is always the case during the summer, and so it is possible that many of us will have time to review some of the items that we hurried over during the active season. We hope that the foregoing list may be of value for that purpose. If you have mislaid any copies of *The New Records* which you would like to refer to, please do not hesitate to request those you require. They will be sent gratis to regular subscribers; to others the price is 5¢ each (postpaid).

ORCHESTRA



Tchaikovsky: Symphony No. 2 in C minor, Op. 17 ("Little Russian"). Cincinnati Symphony Orchestra conducted by Eugene Goossens. 4-12" discs (V-18035 to V-18038) in album. Victor Set M-790. \$4.50.

Too bad they don't award a Pulitzer Prize for outstanding recordings. The Tchaikovsky *Second Symphony*, in its first recording, would vie for the prize this year. Indeed, the début of the symphony is no less auspicious than the record début of the Cincinnati Orchestra. Eugene Goossens has long been familiar to phonophiles, but the Cincinnati Orchestra is a wel-

come adjunct to record lists. The music life of Cincinnati is not only a lively one, but one of great importance to the United States, for it is here that the Cincinnati May Festivals are held. The programs of these May Festivals are probably the finest presented anywhere, and credit is due largely to the excellent taste of Mr. Goossens.

The performance by the Cincinnati Orchestra is an admirable one in every respect, and has been captured on records with superlative skill. Again we welcome auditorium acoustics, which help to give the tone and atmosphere needed in recordings. Although the public may be generally unfamiliar with the *Second Symphony*, Goossens displays a grasp and insight of the score which results in a rendition that is well-balanced and highly interesting, and at times exciting. This is not Tchaikovsky dripping with treacle and sentiment nor clothed in dark morose colors. It is healthy with Russian color and savor of the best of Tchaikovsky, and is not to be classed as an early exercise of the Russian master. It is not from the same cloth as the last three symphonies, but it should not be so neglected, as its appeal will include those who shun the melodrama of the later works. Of course, poor Tchaikovsky suffers more from the way he is played than from his music itself. But not so with the superb set at hand. We recommend this from every standpoint, and eagerly anticipate more Cincinnati recordings and examples of Goossens' art. S.

Mozart: Symphony No. 39 in E flat, K. 543. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-71115D to C-71117D) in album. Columbia Set M-456. \$3.50.

Unequaled by any other living conductor for the variety and quality of his repertoire, Sir Thomas Beecham is most noted for his interpretations of Mozart. His performances of the Mozart operas are uniformly incomparable, but occasionally his renditions of the symphonies are too deliberate, even ponderous. This is in some measure true of the present performance of the *Symphony No. 39*. Beecham seems to lack the brilliance, the éclat, so evident in the "Paris" *Symphony No. 31*, the famous *G minor Symphony No. 40*, or the *Symphony No. 34 in C*. These are all dynamic and vital, and utterly distinguished in execution. But we just could not feel that the No. 39 received such exceptional treatment. To be sure, it is a good clean performance, in some ways surpassing the Walter version (Victor M-258), yet it is not of Beecham's best efforts. The reproduction does not measure up to the best of present-day standards, its main fault being a rather fuzzy quality.

The music itself needs little comment, being one of the celebrated last three, and containing the familiar minuet movement, often played by aspiring pianists, violinists, and others. If you are considering the addition of this symphony to your repertoire, by all means hear this recording; however, we feel many Mozartians will share our view expressed above. S.

Alfvén: Midsummer Vigil, Op. 19 (A Swedish Rhapsody). Three sides, and **Alfvén: Elegy** (from "Gustav Adolf II"). Stockholm Concert Association Orchestra conducted by Nils Grevillius. 2-12" discs (V-13653 and V-13654) in album. Victor Set M-788. \$2.50.

Not since Grieg has there been a composer so characteristically Scandinavian as Hugo Alfvén. The rhythmic and melodic qualities of this *Swedish Rhapsody* are so clearly and simply expressed that they seem almost exaggerated. Indeed, Alfvén's skill gives an identity to Scandinavian music of such strength as to be comparable to that of the Irish jig.

Alfvén's competence is manifest, however, in his ability to combine these peasant-like, folk-tune characteristics with an orchestral and technical proficiency that results in a finished product definitely symphonic in character. The contrapuntal combination of the first two folk themes on record one, which Veinus points out in his leaflet, is particularly impressive. The Victor Company claims that this is "lovely music for summertime, gentle, melodious and delicately colored." It is all of that, but you will find that it diverts your attention far more than they suggest. The excellent performance is well recorded. M.

Saint-Saëns: Carnival of the Animals. Philadelphia Orchestra conducted by Leopold Stokowski, with Jeanne Behrend, Sylvan Levin, and Joseph Levine (pianists) and Benar Heifetz (violinello). 3-12" discs (V-18047 to V-18049) in album. Victor Set M-785. \$3.50.

Saint-Saëns was endowed with a sensitive conception of technical perfection in composition, an ability manifest even in the earliest works of his childhood. He developed a strict sense of musical correctness, and expressed a conviction that realism in music, carried too far, violated the artistic concepts of musical expression. These highly descriptive sketches were composed merely as a musical joke, for private performance, and permission for public performance was never granted by Saint-Saëns during his lifetime. The work, composed in 1886, was not published until 1922.

This new recording is a superior performance to the very fine one recorded by Stokowski and the Philadelphia Orchestra more than ten years ago, and is brilliantly reproduced. M.

Mozart: March in D major, K. 335 and March in D major, K. 408. One side, and **Haydn: Overture in D major.** Societe des Concerts Orchestra conducted by Edvard Fendler. 1-10" disc (V-4549). 75c.

Bits of Mozart and Haydn that will be new to most of us are nicely played by a famous French orchestra and faithfully recorded. Not very exciting music but of real value to students of these composers of another day.

Liszt: Les Préludes (Symphonic Poem No. 3). London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs (C-71109D and C-71110D) in album. Columbia Set X-198. \$2.50.

Mystery number one for the year will be why Columbia chose to issue another *Les Préludes*. Mengelberg's performance (Col. X-29) of this work has been a criterion of what one can expect, on very rare occasions, of phonograph records. The inspiration and spontaneity captured on those four sides is phenomenal. In addition to this performance, Columbia also lists another very fine performance by Meyrowitz and the Paris Symphony (X-82), though it can hardly be compared with Mengelberg's. The Weingartner set, as one would expect, is a higher fidelity recording, but it suffers from an exaggerated bass. As a performance, it comes up to all standards, but is still no match for the miraculous fiery brilliance of Columbia X-29. M.

Gluck—arr. Mottl: Ballet Suite. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-13649 and V-13650) in album. Victor Set M-787. \$2.50.

Mr. Fiedler has surpassed himself here! This is a grand performance of superb music, and is an absolute "must" from every point of view. The first two sides of this excellently arranged *Suite* are already available, with slight cuts, by Blech and the Berlin State Opera Orchestra (V-9278), but this single, in addition to being an early recording, hasn't the polish and delicacy of Fiedler's expressive performance. Reproduction is tops.

Bach—arr. Stokowski: Mein Jesu, was für Seelenweh befällst Du in Gethsemane. All-American Youth Orchestra conducted by Leopold Stokowski. 1-10" disc (C-19004D). 75¢.

This charming little disc should be a nice addition to anyone's record library. It is also a lovely souvenir of the All-American Youth Orchestra. Many persons know this famous choral prelude by its English title, *My Jesus in Gethsemane*, and Stokowski recorded it for Victor with the Philadelphia Orchestra several years ago. It is included in Victor Album M-401. We have just played both versions and we were surprised to note how well the Youth Orchestra compared with the world-famous Philadelphians. If you would like a sample of the work of this new organization, we do not hesitate to recommend this disc.

J. Strauss: Wiener Blut. One side, and **J. Strauss: Frühlingsstimmen** (Voices of Spring). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-18060). \$1.

Two popular Strauss waltzes played by the Philadelphia Orchestra under the direction of Eugene Ormandy. Is there anything more to say, except that they will be on the "best sellers" list as soon as they are released?

Tchaikovsky: Marche Slave. Cleveland Orchestra conducted by Artur Rodzinski. 1-12" disc (C-11567D). \$1.

Numerous recordings of this popular selection have been made from time to time, but it remained for Rodzinski to give us the most thrilling one. The Cleveland Orchestra responds magnificently to his inspired direction and produces a recording that might well be considered just about perfect. We were not particularly interested when we noticed this disc on the current month's releases—we felt that there were plenty of versions of this old warhorse already available. However, as we listened to it, we realized that here was a real achievement in the realm of orchestral recordings. If this record does not make the "best sellers" list, it will be because not enough persons are interested enough to listen to it.

Schubert: Five German Dances (with seven Trios and Coda). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-10" discs (V-2162 and V-2163). 75¢ each.

Schubert wrote dozens of these little dance tunes, none of them of great importance, but all of them charming melodies, and certainly pleasing to listen to. Barbirolli has selected several of the loveliest ones for this pair of discs. He plays them in the carefree spirit in which they were written, and produces recordings that should have a wide appeal. The reproduction is first-class.

Coates: From Meadow to Mayfair. London Symphony Orchestra conducted by Eric Coates. 1-12" disc (V-36395). 75¢.

There must be a demand for the music of Eric Coates because Victor issues so many records containing selections by this English composer. For our part we feel that there is plenty of better light music available in America, and it seems like bringing "coals to Newcastle" to reissue his recordings in this country.

Hérold: Zampa Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-13647). \$1.

Here is a recording to end all recordings of the ever-popular *Zampa Overture*. Certainly no orchestra that we know of could better this version. The best of reproduction is an added feature.

Immortal Johann Strauss. Viennese Waltz Orchestra. 1-12" disc (V-36391). 75¢.

A medley of seldom heard Strauss tunes played in just the right spirit by a European orchestra. Well recorded.

Tchaikovsky: The Swan Lake—Ballet, Op. 20. London Philharmonic Orchestra conducted by Antal Dorati. 4-12" discs (C-69357D to C-69360D) in album. Columbia Set M-349. \$4.50.

Announcement is made by Columbia that this set is now available in "MM" (drop type) sequence for use with automatic machines.

Coleridge-Taylor: Four Characteristic Valses, Op.

22. New Light Symphony Orchestra conducted by J. Ainslie Murray. 2-10" discs (V-27225 and V-27226). 50c each.

Four dainty little waltzes played by a fine orchestra—especially recommended when a light diet is indicated. Music for a quiet mood. Nicely played and well recorded.

CONCERTO

Bach: Concerto No. 5 in F minor. Three sides, and **Mozart: Das Donnerwetter, K. 534.** Edwin Fischer (piano) and his Chamber Orchestra. 2-12" discs (V-18028 and V-18029) in album. Victor Set M-786. \$2.50.

It is good to have a recording of the *Concerto in F minor* for clavier (or piano) and it is equally as good to have it done by Edwin Fischer. The only previous recording was by Bartlett for NGS, long since unavailable. The origins of the seven piano concerti of Bach are interesting. Two are transposed arrangements of violin concerti; one is of material derived mainly from several cantatas; one a transcription of a Brandenburg Concerto; and the source of the other three still remains in doubt. Into this last category falls the fifth concerto, although it is generally agreed that the original was a violin concerto. In any event it is an entirely agreeable quarter-hour of music. The second movement is quite similar to the Air from the D major suite, and we found it delightful to listen to, notwithstanding the valuation by Ernest Newman, "... has all the external properties of the marvelous Air from the D major suite but next to nothing of the internal property of that."

Edwin Fischer's rendition lacks nothing. The first and last movements sparkle charmingly, are not mechanical or pedestrian, and the middle (slow) movement is played with an exceedingly beautiful quality of tone which brings a seldom heard warmth and sentiment to the music of Bach, and this without becoming vulgar. The fourth record side is devoted to a Country Dance of Mozart known as The Thunder Storm, and is acceptable as an encore. The reproduction throughout the set is entirely satisfactory. S.

Bach: Concerto in C major for Two Harpsichords and Strings. Five sides, and **Couperin: Musete de Taverni** (for two Harpsichords). Manuel and Williamson Harpsichord Ensemble. 3-12" discs (MU-1155 to MU-1157) in album. Musicraft Set 52. \$5.

This work has been recorded previously using two pianos instead of the harpsichords. However, for those who would like this charming composition in the manner and spirit of its immortal composer, the present recording is strongly recommended. The performance is beyond cavil, and the reproduction is most faithful.

CHAMBER MUSIC

Jacobi: Scherzo for Flute, Oboe, Clarinet, Bassoon, and Horn. Wind Ensemble from Juilliard School of Music. One side, and **Diamond: Prelude and Fugue No. 3 in C sharp major.** Leonard Bernstein (piano). 1-12" disc (NMR-1611). \$1.50.

Two American composers, whose works have appeared on the programs of many of the leading musical organizations of our country, are represented on this disc. Frederick Jacobi was born in California in 1891, and was a pupil of Rubin Goldmark and Ernest Bloch. For several years he was an assistant conductor at the Metropolitan Opera House in New York. Mr. Jacobi has spent much time in Arizona and New Mexico studying the music of the Pueblo Indians. His best known work is *String Quartet on Indian Themes* which was published in 1926. His *Indian Dances* have been played by the Boston, Philadelphia, and San Francisco Symphony Orchestras. At present Mr. Jacobi is a member of the faculty of the Juilliard Graduate School. His present work was first performed at the Curtis Institute of Music by a group of pupils of Marcel Tabuteau, to whom it is dedicated. As one listens to it, it seems quite simple, but as one peruses the score it will be found that it offers plenty of difficulties for the players. Mr. Jacobi does not claim that it is a profound work, stating that he wrote it to be listened to with pleasure. We found it quite enjoyable.

David Diamond was born in Rochester in 1915, and studied at the Eastman School of Music, and with Sessions and Boepple in New York, and Nadia Boulanger in France. In 1935 he received the Elfrida Whiteman Fellowship; in 1937 he won the Juilliard Publication award for his *Psalm for Orchestra*; and in 1938 he was granted a Guggenheim Fellowship. The present work is the third of a cycle of twenty-four preludes and fugues for piano which he turned out at the rate of one each day during the summer of 1939. The Prelude, while quite simple, is not without interest, and is in marked contrast to the austere Fugue. It is nicely played by Leonard Bernstein and has been adequately recorded. R.

Turina: La Oracion del Torero. Gordon String Quartet. 1-12" disc (C-68505D). \$1.

This disc was released originally by Columbia in June, 1936, and remained in the catalogue for several years and then was dropped for some unknown reason. We are very glad to welcome its reissue this month. It is typical of the work of the modern Spanish composer, Joaquín Turina, and is of especial interest for the variety and color that the composer gets within the limitations of the string quartet. It would seem impossible to give any impression of the *Narrative of the Toreador* with such simple means, but Turina does it, and in a most pleasing manner. A delightful disc, beautifully played and splendidly recorded.

Mozart: Sonata No. 34 in F major, K. 376. Yehudi Menuhin (violin) and Hephzibah Menuhin (piano). 2-12" discs (V-18054 and V-18055) in album. Victor Set M-791. \$2.50.

We do not recall another complete recording of this lovely Mozart sonata for violin and piano, which when it was published was listed as "A Sonata for Pianoforte with the accompaniment of a violin." Of course, it is not quite that, but as you listen to this charming work, you will quickly realize that the piano is of equal importance, and in some instances is really the leading instrument. With this in mind, it is of prime importance that an able pianist is available for an adequate performance of this piece, and we are very happy to say that Miss Menuhin is thoroughly capable of the task she assumes. The balance which she maintains with her distinguished brother throughout this tuneful and pleasing duo shows musicianship of the highest calibre. We found this pair of discs especially delightful and do not hesitate to recommend them without reservation. R.

Schumann: Quartet No. 1 in A minor, Op. 41, No. 1. Roth String Quartet. 3-12" discs (C-71103D to C-71105D) in album. Columbia Set M-454. \$3.50.

We seem to remember an early Victor recording of this quartet played by the Flonzaley Quartet; that version has been missing from the catalogues for several years. Therefore, this superb rendition by the celebrated Roth String Quartet is particularly welcome. Schumann, as most persons know, did not turn his attention to quartet writing until late in his musical life, and then he turned out three in a row, one right after the other. The one which we are now considering is the first in this group. It is typically Schumann and delightful to the extreme. Many lovers of chamber music are not too familiar with these Schumann quartets; in the present recording a fine opportunity is given to study and enjoy the first one. The reproduction throughout is of the very best. R.

Granados, Victor: Catalan Music. Granados Trio. 4-10" discs (D-23187 to D-23190) in album. Decca Set 199. \$3.50.

Victor Granados is the son of the distinguished Spanish composer, Enrique Granados, whose best known work is his famous opera *Goyescas*. Young Granados has been composing since he was a mere child, and has based most of his compositions on the folk music of his native Catalonia. The present album contains eight of his little works, all of which derive from that source. They are attractive little pieces, and if genuine Spanish music appeals to you they are worth investigating. Mr. Granados is an accomplished violoncellist as well as a composer, and plays that instrument in the trio that records these selections. The other two instruments that complete the trio are a piano and a violin. As the recording is very good, we have no hesitancy in recommending this unusual little album.

McBride: Quintet for Oboe and Strings. Robert McBride (oboe) and the Coolidge Quartet. 1-10" disc (V-2159). 75¢.

The young American composer, Robert McBride, offers a clever bit of writing in a whimsical mood for oboe and string quartet. We found it intensely interesting and do not hesitate to recommend it to those who enjoy a bit of musical humor once in a while. Mr. McBride is an able player as well as a composer and adds greatly to the charm of this disc with his splendid performance.

VOCAL



Art Songs—Vol. II. Povla Frijsh (soprano) with piano accompaniment by Celius Dougherty. 2-10" and 2-12" discs (V-2157 and V-2158; V-18052 and V-18053) in album. Victor Set M-789. \$4.

Clarke: Shy One and *Naginski: The Pasture*. One side, and *Thompson: Velvet Shoes* (Sung in English) (V-2157).

Dvorak: Mein Lied ertönt. One side, and *Dvorak: In dem weiten, breiten Leinenkleide* and *Dvorak: Darf des Falken Schwingen* (Nos. 1, 6, and 7, respectively, of *Zigeunermelodien*, Op. 55) (Sung in German) (V-2158).

Hahn: Infidélité and *Dupont: Mandoline*. One side, and *Duparc: La Manoie de Rosemonde* and *Chausson: Dans la foret du charme* (Sung in French) (V-18052).

Fauré: Automne, Op. 18, No. 3, and *Debussy: Voici que le printemps*. One side, and *Ravel: Le Paon* (Sung in French) (V-18053).

The recorded repertoire of vocal music gains greatly with the addition of another volume of songs by Povla Frijsh. Of the inestimable thousands of songs which have been written, the greatest vocalists of the day invariably select the same hackneyed material for most of their programs. It remains for one not endowed with an exceptional voice to bring us unfamiliar songs of great value. Yet it proves that a fine voice is relatively unimportant, for Mme. Frijsh is one of the most sensitive artists appearing today. Her insight of a song, her musical taste and imagination, and even her technique, place her without competition in the front of today's interpreters of songs.

All of the songs contained in Volume II (listed above) are of rare merit, and share their distinction with the sympathetic art of Mme. Frijsh. We find it difficult and annoying to point to any of the songs as particular favorites; suffice it to say that there is plenty of variety and all are individual and interesting. None are listed in the current Victor or Columbia catalogues, and several of the composers appear for the first time. Celius Dougherty's accompaniments also amount to something of uncommon worth, perfectly complementing Mme. Frijsh. The reproduction is fine, maintaining good balance and quality. S.

Songs of the Bach Family. Ernst Wolff (baritone) accompanying himself at the piano. (Sung in German). 3-12" discs (C-9162M to C-9164M) in album. Columbia Set M-457. \$3.50.

J. S. Bach: *Liebster Herr Jesu* and *Zu dir, Jehova*. One side, and J. S. Bach: *Vergiss mein nicht* and *Willst du dein Herz* (C-9162M).

C. P. E. Bach: *Der Phoenix* and *Trinklied* and *Als Amor in den gold'nen Zeiten*. One side, and C. P. E. Bach: *Bitten* and *Der Tag des Weltgerichtes* and *The Ninety-Third Psalm* (C-9163M).

C. P. E. Bach: *Jesus in Gethsemane* and J. S. Bach: *O Jesulein süß, o Jesulein mild*. One side, and W. F. Bach: *Kein Hälmlein wächst auf Erden* and J. C. F. Bach: *Schön ist mein Mädchen* and *Dem Schöpfer* (C-9164M).

The Bach family is an interesting study in the laws of musical heredity. The most famous was Johann Sebastian, but many others before and after him were also talented, including four of his sons. It is a novel idea to present an album of songs by members of the Bach family, and there will be many who will add these lesser-known works to their collections. We admit a difficulty in distinguishing the compositions of the different Bachs, as the style is very similar in all. We also admit a difficulty in maintaining an interest throughout the album. All of the songs are agreeable, but it is better to hear them at several sittings.

Ernst Wolff manifests a sincere feeling for the music he sings here, but we can imagine at least several of them being sung with greater penetration by artists of greater stature. His voice is pleasing, although inaccurate in pitch two or three times. Columbia recorded the voice satisfactorily, but not the accompaniment; it is too far in the background and not prominent enough. The surfaces are very quiet and the songs are each divided by a wide space, so that one may play the second or third one on a side, without guessing where to start, and without injuring the record. S.

Duparc: L'Invitation au voyage. One side, and **Duparc: La vie antérieure.** Charles Panzéra (baritone) with piano accompaniment by Magdeline Panzéra-Baillot. 1-12" disc (V-18051). \$1.

Since 1934 a recording of these two Duparc songs by the same singer and accompanist has been listed in the Victor catalogue. This record must have enjoyed a reasonable sale, else why would Victor bring out an identical new recording? This is a very encouraging sign—there must be some demand for songs of high artistic merit. Although Duparc's work consists of but sixteen songs, all written when he was a young man, he has an established place in the realm of French music, and has been called the Hugo Wolf of France. If you are not acquainted with his music, the present disc offers an excellent introduction.

Gypsy Songs of Old Russia. Emma Hurok (contralto) with Gypsy Orchestra conducted by Theodore Zarkevich. (Sung in Russian). 3-10" discs (V-27387 to V-27389) in album. Victor Set P-63. \$2.

Emma Hurok was born in Russia, and after study at the Musical Studio of the Moscow Art Theatre, she toured throughout her country for the especial purpose of learning at first hand the folk songs of the various peoples that make up the U.S.S.R. She is now considered an authority on the subject, and as her rich contralto voice is particularly suited for the somber mood that prevails in most of these songs, Miss Hurok is an ideal interpreter of them. As you listen to these records, you will quickly sense this. A booklet giving the English text of each song is included with this album.

Cobian: Nostalgias. One side, and **Oteo: Dime que si.** Carlos Ramírez (baritone) with Victor Concert Orchestra conducted by Harold Levey. (Sung in Spanish). 1-12" disc (V-13595). \$1.

Mr. Ramírez is "in the groove" with his renditions of these popular Spanish songs. As we listen to them, we can readily realize why he is so popular in the New York night clubs. He has a grand voice and knows just how to put over songs of this nature. The reproduction is first-class.

Haydn: My Mother Bids Me Bind My Hair. One side, and **Dvorak: Songs My Mother Taught Me.** Josephine Antoine (soprano) with piano accompaniment by Stuart Ross. 1-10" disc (C-17276D). 75¢.

The American soprano, Josephine Antoine, sings these well-loved songs with real sincerity and in a style that should please even the most critical. Nicely recorded.

Sanderson: Time to Go (Shanty Ballad). One side, and **Martin: Come to the Fair.** Richard Bonelli (baritone) with piano accompaniment by Ernesto Lopez. 1-10" disc (C-17277D). 75¢.

Richard Bonelli of the Metropolitan tosses off these rousing ballads with ease. A record that should particularly appeal to our male readers. Beautifully sung and well-recorded.

D'Hardelot: Because. One side, and **Geehl: For You Alone.** Webster Booth (tenor) with Orchestra conducted by Clifford Greenwood. 1-10" disc (V-27401). 50¢.

Webster Booth gives labored renditions of these simple songs. These are not dramatic arias, Mr. Booth.

Blake-Parry: Jerusalem. One side, and **Clarke: The Blind Ploughman.** Paul Robeson (bass) with orchestra. 1-10" disc (V-27348). 50¢.

Paul Robeson is superb in just such songs as these. If you are a Robeson fan, don't miss this one. Grand orchestral accompaniments add to the charm of this fine disc.

PIANO



Mendelssohn: Capriccio Brillant, Op. 22. Joanna Graudan (piano) with the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Three sides, and **Lully**—arr. Mottl: **Minuet** (from "The Temple of Peace"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs (C-11565D and C-11566D) in album. Columbia Set X-197. \$2.50.

Making her record début this month is Joanna Graudan, previously unknown to us, although she has been in this country for three years. She was born in Latvia, and studied in Berlin with Kreutzer and Schnabel. At present she lives in Minneapolis, where her husband plays solo violoncello in the Minneapolis Symphony. Mme. Graudan is unquestionably a fine pianist, and handles the difficult piano part of the *Capriccio brillant* with commendable technical skill and a measure of brilliant execution.

The *Capriccio brillant* does not rank with Mendelssohn's more familiar masterpieces, either in appealing charm or in originality, but is interesting and will probably wear well. With all the Mendelssohn compositions being recorded these days, what a blessing it would be if some company would bring us an outstanding performance of one of the oratorios. However, the *Capriccio*, which is not listed in the present domestic catalogues, is worth hearing, especially for those fond of Mendelssohn. The odd side of the set is devoted to an innocuous Minuet of Lully fastidiously played. Reproduction throughout is good. S.

Rubinstein: Suite for Two Pianos. Beryl Rubinstein and Arthur Loesser (two pianos). 3-12" discs (V-18019 to V-18021) in album. Victor Set M-784. \$3.50.

Although Beryl Rubinstein has written a large number of works, he is not yet very well known, and is seldom included in lists of contemporary American composers. His opera, *The Sleeping Beauty*, and a *Scherzo for Orchestra* are occasionally performed, but his reputation as a musician is due largely to his ability as a concert pianist. Mr. Rubinstein contends that there is a dearth of two-piano compositions, and that the increasing interest in two-piano playing during the past fifteen years has inspired him to write in this medium. He says, "For some years I have experimented with two-piano writing with no great satisfaction to myself. It is only recently that I have discovered what sounds well on two pianos and what pitfalls must be avoided. . . . I think I have succeeded reasonably well in carrying out my ideas in this *Suite*." Harmonically and melodically the work is modern, and employs cross rhythms extensively.

It is obvious that this work is a difficult one to execute. Mr. Loesser and the composer give a commendable performance, and enjoy good recording. M.

Bartók: Mikrokosmos—Nineteen selections. Béla Bartók (piano). 3-12" discs (C-71112D to C-71114D) in album. Columbia Set M-455. \$3.50.

We fail to see the necessity for an entire album of excerpts from *Mikrokosmos*. Written primarily for the student of piano, these exercises advance a commendable theory designed to prevent the beginner from developing the usual C-major and 4/4 or 3/4 time complexes. Most of the exercises are keyless, and employ a wide variety of unusual rhythms, affording an excellent opportunity to acquire early coordination in playing unusual rhythms. As living-room entertainment, however, they offer little more than mental stimulus to the listener. If used by the pupil, recordings would defeat the purpose of these exercises, for a large measure of their value lies in the fact that their unusual thematic and harmonic qualities make them difficult to memorize, forcing the more promising students with good musical memories to learn to read. Such pupils would be harmed, rather than helped, by studying recorded performances. It would have been more fruitful to have issued, instead, one of the many concert works of Bartók not yet listed in record catalogues. M.

Schubert—arr. Liszt: **Soirée de Vienne.** Moriz Rosenthal (piano). 1-10" disc (V-1854). 75¢.

A charming little record by one of the few living pupils of Franz Liszt, played in the tradition of that great pianist and composer. As one listens to this playing, one would not think that Moriz Rosenthal will be 79 years of age next December. We were fascinated by this record, and we believe that many of our readers will be also. It is splendidly recorded.

Weber—arr. Tausig: **Invitation to the Dance.** Benno Moiseiwitch (piano). 1-12" disc (V-18050). \$1.

This sparkling showpiece is played with the greatest facile by Mr. Moiseiwitch. It is a real joy to listen to this brilliant artist—everything runs along so smoothly and yet never a note is slurred—each is given its full value. Any student of the piano might hear this recording with profit, and, of course, considerable pleasure. If delightful piano records appeal to you, do not miss this one. Reproduction—excellent.

Riegger: "New Dance." One side, and **Glinka**—trans. Luboshutz: **The Lark.** Pierre Luboshutz and Genia Nemenoff (two pianos). 1-12" disc (V-17993). \$1.

To us much of the music performed by two-piano teams has no rhyme or reason; a good deal of it would sound better on one piano, and much of it belongs in the repertory of the symphony orchestra. Not so the two selections on this disc. Both are mighty interesting. The Glinka transcription is a joy to listen to, and the Riegger piece, while it is in a thoroughly modern idiom, does not in any way belong in the class of much of this writer's crazy experiments in dissonance. It is really delightful and refreshing. Performance and reproduction are fine.

OPERA



Thomas: Mignon—Me voici dans son boudoir (Gavotte, Act II). One side, and **Bizet: Carmen**—Chanson Bohème (Gypsy Song, Act II). (Sung in French). Bruna Castagna (contralto) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-10" disc (V-2161). 75¢.

This little disc contains two superb operatic recordings by one of the Metropolitan's leading artists. A gem not to be missed by lovers of fine operatic records. Splendidly recorded.

Puccini: La Bohème—Che Gelida manina (Act I). One side, and **Verdi: Luisa Miller**—Quando la sere al placido (Act II). Guiseppe Lugo (tenor) with orchestra. 1-12" disc (V-18059). \$1.

Of particular interest is the aria from Verdi's *Luisa Miller* which is especially well sung. We have heard better recordings of the Bohème selection—the Gigli rendition for one.

Wagner: Tristan und Isolde (3 acts—abridged). Larsen-Todsen, Graarud, Helm, Bockelmann, Andresen, with the Bayreuth Festival Chorus and Orchestra conducted by Karl Elmendorff. 19-12" discs (C-67487D to C-67505D) in two albums. Columbia Set M-101. \$20.

Wagner: Tannhäuser (3 acts—slightly abridged). Müller, Andresen, Janssen, with the Bayreuth Festival Chorus and Orchestra conducted by Karl Elmendorff. 18-12" discs (C-67897D to C-67914D) in two albums. Columbia Set M-154. \$19.

Columbia announces that these two fine operatic sets may now be had for the first time in "MM" (drop type) sequence, for operation on automatic machines.

ORGAN



Bach: Toccata and Fugue in D minor. E. Power Biggs playing the organ of the Germanic Museum of Harvard University. 1-12" disc (V-18058). \$1.

In announcing this recording, after mentioning that the organ of the Germanic Museum duplicates as near as possible the instrument that Bach used himself, Victor states: "It is to be noted that here Mr. Biggs reveals Bach's own scheme of dynamics as it is implicit in the music without the assistance of the swell or crescendo pedals which are found on modern organs. The record lacks the sheer power that modern instruments would give it but, on the other hand, it gains in clarity and in its revelation of Bach's musical architecture."

There are several other organ recordings of this

famous Toccata and Fugue; if you prefer one played on a modern grand organ, we suggest Edouard Commette's version made in the Cathedral Saint-Jean, Lyon. It is Columbia record C-69490D. The price is the same. In either case you will find that the reproduction is excellent, and, of course, both Biggs and Commette are masters of their instruments.

VIOLIN



Mozart: Adagio in E major (from Violin Concerto K. 219). One side, and **Brahms: Allegro Movement in C minor** (Sonatensatz). Ossy Renardy (violin) and Walter Robert (piano). 1-12" disc (V-18032). \$1.

Two lovely violin selections superbly played and splendidly reproduced. Mr. Renardy is steadily growing in popularity and as we listen to this disc, it is easy to see why.

CHORAL



Sweelinck (1562-1621): O Seigneur, loué sera ton nom and **Dowland (1562-1626): As Pants the Hart**. One side, and **Hassler (1564-1612): Verbum caro factum est**. 1-10" disc (CU-105). \$1.

Marenzio (1553-1599): Gaudet in coelis. One side, and **Palestrina (c. 1525-1594): Dies Sanctificatus**. 1-10" disc (CU-106). \$1.

Gibbons (1583-1625): O Lord, in Thy Wrath. One side, and **Pitoni (1657-1743): Cantate Domino** and **Eccard (1553-1611): O Lamm Gottes Unschuldig**. 1-10" disc (CU-107). \$1.

Columbia University Choir conducted by Lowell P. Beveridge.

Apparently the Columbia University Choir has devoted considerable study to the music of the 16th century and much of it they have mastered very well. These three discs are recommended for those who are interested in the music of that period. The surface noise on these records is slightly higher than on most modern recordings, otherwise the reproduction is quite satisfactory.

MISCELLANEOUS



J. Strauss: Gypsy Baron and Czibulka: Amorita and Waldteufel: Nid d'Amour. One side, and **Telegram and Chimes of Normandy and Erminie**. Swiss Music Box. 1-10" disc (V-27400). 50¢.

Before the advent of the phonograph and the player piano our grandparents listened to their Swiss music boxes. This disc will give us a very good idea of the music they enjoyed.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofonken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 6

AUGUST 1941

By mail to any address
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AS this is being written the Congress in Washington is in the midst of its discussion of new tax legislation, and record buyers throughout the country feeling that prices must advance if the proposed tax on phonograph records is levied, are straining their pocketbooks to make as many additions to their libraries as they can possibly afford. Some seem to think that the tax will go into effect by August 15th, while others say that it is impossible for Congress to pass the bill before early September. Personally, we are pretty well fed-up with the cry of "buy now or you will pay more next week." What worries us is the fact that it is very likely that there will be an extreme shortage of the better recordings next fall and winter. Record manufacturers are having difficulty in securing the necessary raw materials for the present production of records, and shipments are none too prompt during this so-called dull season. We remember the conditions that obtained during World War I. Most available production was applied to the popular hits of the day, and many of the better records were off of the market for months at a time. The manufacturers figured that they had to get the hits out when they were hits, and that persons who wished standard works would wait for them, and take them when they could get them. Of course, when we want a record of *The Hut-Sut Song*, we want it today, not some time next month, and yet when we set our mind on a certain Beethoven string quartet, we do not wish to wait a couple of months for a recording of it. We don't know the answer to the problem. We do know that last week we added about a hundred books to our library. We don't know just why we did it at this time, for some of them were books that we have had in mind for several years. The buying fever abounds and perhaps it is contagious.

Victor has recently issued a record that will be of interest to those persons who speak French or who are studying that language. It contains a phonographic production of a little French play adapted by Anne Dacharry from Guy de Maupassant's famous short story *La Parure* (The Necklace). The players are Josephine Tapie and Jean Michel. The whole thing is beautifully done, and those who are interested will find it well worth investigation. A folder giving a full translation of the French text is supplied with each record. Victor record V-36390. Price ~~75¢~~.

* * *

Several of our readers have recently inquired if there is a recording available of Mozart's *Pianoforte Concerto in B flat major* (K.456). We don't know why the sudden interest in this work—perhaps it was recently broadcast on a national hook-up. In any case, there is only one recording of this work available. It is a Parlophone recording made by Lili Kraus with the London Philharmonic Orchestra under the direction of Walter Goehr. The recording was made in England about two years ago and is a particularly fine one from every standpoint. It consists of four 12-inch discs. Price \$2 each. Most dealers who specialize in imported records will have this item in stock, especially in view of the fact that this concerto is not listed in any domestic catalogue.

ORCHESTRA



Mozart: *Symphony No. 29 in A major*, K. 201. Four sides and Mozart: *Symphony No. 34 in C major*, K. 338. Boston Symphony Orchestra conducted by Serge Koussevitzky. 5-12 discs (V-18063 to V-18067S) in album. Victor Set M-795. \$5.

When we first saw these two Mozart symphonies we immediately wanted to compare them to the Beecham performances. It can be said at the start that

Koussevitzky's set is the better in just about every respect, even though he is not generally considered an ideal Mozart conductor. The Beecham recording of the *Symphony No. 34* is very old (Col. Set M-123), and while the reading is good, it does not surpass the Koussevitzky one, and of course, the new Victor reproduction is greatly to be preferred. The Beecham reading of the *Symphony No. 29* is conceded to be one of his very few poor Mozart contributions, because it is marred by unreasonably slow tempi, particularly in the first movement. However, Koussevitzky plays it at a more brisk pace, and succeeds in projecting it with more charm and spirit. Again, the Victor reproduction is entirely satisfactory.

There is much contention, and justly so, that many present-day conductors race through the Mozart (and Haydn) symphonies to demonstrate the virtuosity of their string sections and, no doubt, also to appease the high-strung public. But the two symphonies at hand, No. 29 and No. 34, take well to a rather spirited tempo, as they are clever and graceful in the fast movements. Koussevitzky does not fail to bring delicacy and charm to the slow movements and he is free from any mannerisms which might detract from an enjoyable Mozart performance.

Here, then, are two delightful symphonies, played with fine feeling and insight and with exquisite finish (for which the Bostonians are justly famous), reproduced well, and both in the same album on nine sides. We could ask for no more. S.

Haydn: Symphony No. 101 in D major ("The Clock"). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. Seven sides, and **Bach—arr. Wood: Partita No. 3 in E major for Violin—Prelude**. New Queen's Hall Orchestra conducted by Sir Henry J. Wood. 4-12" discs (C-71141D to C-71144D) in album. Columbia Set M-459. \$4.50.

It is small wonder that the present extensive catalogues list only one recording of the popular "Clock" Symphony. That one by Toscanini (Victor M-57) could not be improved upon except as to recording technique. And that is where the new Columbia set by Barlow excels, for the reproduction is excellent. Many of the lovely effects in the Toscanini set are lost through old recording.

This set by Barlow is the best one yet in his Haydn series. At times it rivals the old Toscanini performance, lacking only the beautiful finish of Toscanini in certain spots. It is unquestionably the set to buy if you do not own one and wish it, and some who own the older one will probably replace it. Barlow takes the first three movements a bit faster than Toscanini, although he does not race them; the last movement they take at about the same pace. Even though the Toscanini set is slightly more graceful here, or occasionally more precise there, and again fleetier in a passage, the fine reproduction in the new Columbia set reveals the subtleties of the symphony itself to a far greater degree, and gives more definition to the

playing of a fine orchestra.

The last side is devoted to the Prelude from the Third Partita (or Sixth Sonata) for unaccompanied violin. Of the several orchestral transcriptions now in various catalogues, this one by Wood is our preference, and the performance is fine. This has been listed before in the Columbia catalogue and dropped, and we presume this to be the same one. It is well worth reinstating. S.

Brahms: Academic Festival Overture, Op. 80. Three sides, and **Bach—arr. Barbirolli: Sheep May Safely Graze** (from the "Birthday Cantata"). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-12" discs (C-11574D and C-11575D) in album. Columbia Set X-200. \$2.50.

From the notes accompanying the set we find the amusing fact that when they gave him the Doctor's degree, "the Breslau University faculty made it plain to Brahms that, in lieu of a Doctor's thesis, they expected from him a Doctor's Symphony, or, at the very least, a festive song. Brahms replied with professional humor that he would be glad to come to Breslau and to take part in a Doctor's Banquet and some nine-pin games."

However, they finally got the *Academic Festival Overture*, which has since become one of the outstanding favorites of the orchestral repertoire, probably because of its rollicking, jovial nature (Brahms spoke of it as a "potpourri on students' songs a la Suppe"). It has had a long and distinguished list of recordings headed by the one still in the Columbia catalogue and made by Willem Mengelberg. Others equally as fine, but no longer available, have been made by Klemperer and Preuer. But of the late recordings, the present one by Barbirolli is best. It is not possible to record the *Academic Festival Overture* on two sides and play it at the correct tempo. The Bruno Walter version (V-12190) is proof.

Two things prevent Barbirolli's performance from being definitive. First is the extreme deliberateness with which he opens the work, and second is the fact that at no time does the orchestra play softly although the score so indicates several times. The latter point may be due to the recording, which is brilliant and then some, although in good balance. The fourth side is devoted to a delightful excerpt, somewhat thick in orchestration, and hastily played. S.

Walton: Crown Imperial. BBC Symphony Orchestra conducted by Sir Adrian Boult, with Berkeley Mason (organ). 1-12" disc (V-12031). \$1.

As pro-British as we are, we cannot get enthusiastic about Sir William Walton's march which he wrote for the 1937 Coronation. It seems pretty dull to us—we thought the record would never end. We had had enough after the first minute or two but we stuck it out for the full seven minutes hoping that something would happen—but it didn't.

Handel—arr. Beecham: *The Faithful Shepherd*—Suite. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3–12" discs (C-71135D to C-71137D) in album. Columbia Set M-458. \$3.50.

Released in England in January (1941), this set has been patiently awaited by many, particularly those familiar with the other two suites from Handel, arranged by Beecham: *The Gods Go A-Begging* and *Origin of Design* (each available on Columbia singles). Beecham played *The Faithful Shepherd Suite* several weeks ago with the CBS Orchestra in a Sunday afternoon broadcast, at which time it won another host of admirers.

Il Pastor Fido (The Faithful Shepherd) was the second opera Handel wrote after he made his home in England. It was only produced half a dozen times, was rather short, and had an undistinguished libretto. But again we are indebted to Sir Thomas for this album of music from the opera, so ingratiating as to defy description. It is hard to imagine anyone interested in good music who would not thoroughly enjoy *The Faithful Shepherd Suite*. The different sections of the Suite are labeled as follows: Introduction; Fugue; Adagio; Gavotte; Musette; Bourrée; Pastorale; Finale. The Pastorale has more substance than the *Pastoral Symphony* from the *Messiah*, to which it might be compared, and the Musette contains a theme which strongly resembles *He shall feed His flock*, also from the *Messiah*.

In all, this set cannot be recommended too highly. The music, the performance, the reproduction, the Beecham touch—well, superlatives are vain. Don't fail to hear it. S.

Barber: Essay for Orchestra, Op. 12. Philadelphia Orchestra conducted by Eugene Ormandy. 1–12" disc (V-18062). \$1.

Here is a short piece of modern American music for orchestra that should have a wide appeal. It is neatly conceived, and while it is not elaborately developed, the contrasting themes are handled in a most interesting fashion. This work was first performed on November 5, 1938, by the NBC Symphony Orchestra under Toscanini. It has appeared on several symphonic programmes since then. Last year it was greeted with much enthusiasm when it was played by the Philadelphia Orchestra under Ormandy at one of the regular concerts.

Samuel Barber was born at West Chester, Pennsylvania, on March 9, 1910. He is a nephew of the famous contralto, Louise Homer. He graduated from the Curtis Institute of Music in 1932. He won the Prix de Rome in 1935, and the Pulitzer Prize for Music in 1935 and 1936. He is at present on the faculty of the Curtis Institute and lives in New York City. His *Symphony in One Movement* was played at the Salz-

burg Festival in 1937 under the direction of Artur Rodzinski, and is the only American work ever to have been played at these famous concerts. Mr. Barber, in addition to several works for orchestra, has written considerable chamber music and many songs. His *Adagio for Strings*, and *Dover Beach*, a work for voice and string quartet, are quite well known.

Mr. Ormandy gives a splendid performance of the present composition and Victor has produced an excellent recording. You will find this a disc well worth investigation. R.

Grieg: Holberg Suite, Op. 40. London String Orchestra conducted by Walter Goehr. 2–12" discs (V-13657 and V-13658) in album. Victor Set M-792. \$2.50.

We find Grieg somewhat out of character in this delightful eighteenth century suite. Nevertheless, the Scandinavian touch is unmistakable in the music, and the source of inspiration, Ludvig Holberg, 17th century Father of Danish Literature, is one of the greatest figures in Scandinavian cultural history.

This thoroughly enjoyable work was patterned after a musical form popular in Holberg's day, and consists of a suite of dances, resembling the Bach suites in both form and treatment. The performance and recording are very good. M.

Verdi: Traviata—Prelude to Act I. One side, and **Verdi: Traviata**—Prelude to Act III. NBC Symphony Orchestra conducted by Arturo Toscanini. 1–12" disc (V-18080). \$1.

In announcing this disc, Victor makes the following statement:

"We firmly believe that, not mentioning for the moment the question of performance, this is the most perfect recording we have ever issued. That is a very broad statement, but one hearing of this record will give it conviction. The fabulously beautiful tone, particularly of the strings of the NBC Symphony, as elicited under the magical baton of Toscanini, has never before been captured with such utter fidelity and breath-taking loveliness. The highly charged emotional content of this music is projected with gripping power and we feel that we may say without undue risk that as sheer musical sound, we have not issued a record the equal of this one."

It seems that Victor is satisfied to rest its case with this disc, and we rather feel that Victor is not taking any "undue risk," for we cannot think of a record containing finer orchestral reproduction, and we have heard every worthwhile recording that has been issued in the last fifteen years. The present record will replace V-6994, which contains the same selections played by the Philharmonic-Symphony Orchestra of New York, also under Toscanini's direction.

Strauss, J.: Wiener Blut. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11579D). \$1.

And yet another recording of *Wiener Blut* and a mighty good one. Fritz Reiner is an ideal interpreter of Strauss waltzes, and a lot of persons are going to think that this is the best rendition available. Beautifully played and splendidly recorded.

Mozart: Thamos, King of Egypt—Two Entr'acte Pieces (K. 345). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 1-12" disc (C-11578D). \$1.

In Columbia's announcement of this record, we find the following information:

"Here is a bit of Mozartian curiosa brought to light by that indefatigable musical explorer, Alfred Einstein. The first of these two Entr'acte Pieces to the play, King Thamos, portrays the intentions of the principals in the plot to place a usurper on the throne of Egypt. The music is majestic and dramatic. The second piece portrays the character of the real King Thamos as against the false intentions of the usurper."

Mitropoulos gives a fine spirited performance of this little known Mozart music, making a disc that should appeal to the discerning collector.

Gluck: Scenes from the Ballet "Don Juan." Victor Chamber Orchestra. 1-12" disc (V-13648). \$1.

The label states that this recording was made by the "Victor Chamber Orchestra" but it is the same recording that was issued in Europe several years ago. The label on the foreign disc indicated that the recording was made by Hans von Benda and his Chamber Orchestra. We see no need to disguise the origin of a recording. If it is worthy of re-pressing in this country, where or by whom it was made is immaterial. This is a pleasing bit of music, easy to listen to, and beautifully played. We enjoyed it and we presume that many of our readers will also.

Ravel: Bolero. Grand Orchestre Symphonique conducted by Piero Coppola. 2-12" discs (V-13659 and V-13660) in album. Victor Set M-793. \$2.50.

It would seem to us that there were plenty of excellent recordings of Ravel's *Bolero* available before the present version was announced. We have played it over carefully, and while it is a fine modern recording, we cannot see that it surpasses several of the versions now to be found in the various catalogues. Perhaps some of our readers will discover why Victor re-pressed this French rendition here in America—as far as we are concerned, it is a mystery.

Ritter: Gypsy Wine. One side, and **Ritter: Polka in the Minor.** Barnabas von Geczy and his Orchestra. 1-10" disc (V-27431). 50¢.

Gypsy music in the refined manner, played with plenty of spirit and well recorded.

Massenet: Scenes Pittoresques—Fetes Boheme. London Palladium Orchestra conducted by Richard Crean. One side, and **Thome: Extase.** London Palladium Orchestra conducted by Clifford Greenwood. 1-12" disc (V-36392). 75¢.

Light music that most anyone may enjoy nicely played by a large movie palace orchestra. A lot of musical enjoyment for a very small price.

Wood: Homage March. One side, and **Wood: Joyousness** (Concert Waltz from "Moods" Suite). Light Symphony Orchestra conducted by Haydn Wood. 1-12" disc (V-36398). 75¢.

A couple of pleasing little tunes by the English violinist and composer, Haydn Wood, played by an adequate orchestra under the direction of the composer. Well recorded.

Basque: Japanese Carnival. One side, and **Savino: Marche Symphonique.** London Palladium Orchestra conducted by Richard Crean. 1-10" disc (V-27399). 50¢.

Feature numbers of England's famous movie palace orchestra—played with spirit and splendidly recorded. One can easily close one's eyes and imagine he is at the cinema.

Curzon: March of the Bowmen (No. 3 of "Robin Hood Suite"). One side, and **Widor, Serenade.** London Palladium Orchestra conducted by Clifford Greenwood. 1-12" disc (V-36397). 75¢.

Nice light music that will be new to most of our readers played by one of London's most prominent movie palace orchestras. Splendidly recorded.

Coates, Eric: Springtime Suite. Three sides, and **Coates, Eric: For Your Delight.** Light Symphony Orchestra conducted by Eric Coates. 2-12" discs (V-36393 and V-36394). 75¢ each.

As we are producing much better light music on this side of the Atlantic, there does not seem to be any reason for re-pressing this pair of discs here in America. However, there must be an audience for them, because Victor has made a number of Mr. Coates' recordings available during the last few years.

Ippolitov-Ivanov: Caucasian Sketches, Op. 10. Five sides, and **Rimsky-Korsakov: Golden Cockerel—Bridal Procession (Act III).** Boston "Pops" Orchestra conducted by Arthur Fiedler. 3-12" discs (V-13670 to V-13672) in album. Victor Set DM-797. \$3.50.

These recordings have been available on single discs. Two of them were on a 10-inch record; these were dubbed on a 12-inch disc for this set, which, by the way, is available only in DM sequence.

CHAMBER MUSIC



Toch: Quintet for Piano and Strings. Ernst Toch (piano) and the Kaufman Quartet. 4-12" discs (C-71149D to C-71152D) in album. Columbia Set M-460. \$4.50.

Ernst Toch is one of the large number of leading contemporary composers who have found Hollywood an excellent source of income. This prolific Austrian composer, who became an American citizen last year, has written much more, however, than incidental music for the cinema, and concentrates on chamber music. His string quartet, Op. 34, first performed in 1924, reveals the finished musician. Hugo Leichtentritt says of this work, "Toch has acquired a mastery of the new technique of the most advanced contemporary music, in harmony, polytonality and compound rhythms." Toch is noted for the architectural perfection of his compositions, coupled with a dynamically expressive quality that is intensely effective.

The work here presented marks the debut of Ernst Toch on records, and is one of his most recent chamber works (1938). This fine work displays, in thrilling contrasts, the remarkable fire for which Toch's compositions are noted. It is to be hoped that more works by this exceptional composer are forthcoming.

The work is excellently recorded, and with the composer at the piano, can be considered a definitive performance. M.

Beethoven: Quartet No. 2 in C major, Op. 18, No. 2. Budapest String Quartet. 3-12" discs (V-15603 to V-15605) in album. Victor Set M-601. \$3.50.

Mozart: Quartet No. 18 in D major, K. 421. Budapest Quartet. 3-12" discs (C-71165D to C-71167D) in album. Columbia Set M-462. \$3.50.

Several other recordings of these well-known chamber works are presently available but we are sure that most music lovers will agree that these renditions by the Budapest String Quartet are by far the more desirable. The Budapest players have attained a degree of perfection that places them in the front rank of chamber music groups of our day. If you are one who thinks that he does not care for, or cannot understand, string quartet music, we suggest that you choose either of these albums and sit down quietly and listen. It may be a revelation to you, and you may join the ever-increasing number of music lovers who are realizing that the string quartet is one of the most interesting and enjoyable forms in the whole realm of music.

Piston: Sonata for Violin and Piano. Louis Krasner (violin) and Walter Piston (piano). 2-2" discs (C-71121D and C-71122D) in album. Columbia Set X-199. \$2.50.

Walter Piston's fame lies, of course, in his humorous ballet music, *The Incredible Flutist* (VM-621). It cannot be said, from the Sonata here recorded, that Piston is one of the leading contemporary composers, nor can it be denied that he is definitely possessed

with unusual ability, as well as complete familiarity with the musical idiom of the present day.

Those who feel at home in the newer idiom will find much pleasure in this work. It is not, however, for those who wish only the "great" works of contemporary composers. The splendid performance by the composer and Mr. Krasner is well recorded. M.

CONCERTO



Mozart: Concerto No. 20 in D minor, K. 466. José Iturbi (piano) with Rochester Philharmonic Orchestra, José Iturbi conducting from the piano. Seven sides, and **Mozart: Così fan tutte—Overture.** BBC Symphony Orchestra conducted by Sir Adrian Boult. 4-12" discs (V-18081 to V-18084) in album. Victor Set M-794. \$4.50.

Sir Donald Tovey, in the last of the six published volumes of his scholarly essays, says of this work, "... the most famous, the most perfect, and, if so disputable a term be worth risking, the greatest of all Mozart's concertos: the *D minor*, Köchel No. 466." Perfect in form, structure and musical expression, and one of the most spontaneous and effective of all artistic creations, this concerto bears the unique distinction of being not only a great work, but one of the most popular of all musical compositions.

Only to such an opus will we concede that still another recording of this work is not out of order. The Victor catalogue now lists three, giving a varied choice that should cover every possible taste.

Edwin Fischer's studious, though understanding, performance appeals to us (VM-223), though there are many who delight, in spite of occasional mistakes and sloppy playing, in Walter's brisk version (VM-420). Iturbi, who recently recorded, with his sister, an excellent performance of Mozart's two-piano concerto, K. 365 (VM-732), tends to be slightly sentimental for us in his conception of K. 466, and, in spite of a positively dazzling technique, we suspect that we would soon grow tired of a work that has heretofore given us pleasure after an inestimable number of Fischer performances. Mr. Iturbi pulls an interesting stunt by playing the Beethoven cadenzas, which we thoroughly enjoyed hearing, though we prefer Reinecke's (played by Walter). As our Breitkopf & Härtel score gives no cadenzas for this work, and other sources suggest that there are no Mozart cadenzas, extant, we presume that Fischer plays his own.

The Walter and Fischer sets are, admittedly, not the very latest recordings, but they hardly show their age. Iturbi's performance enjoys an acoustical advantage, but suffers from excessive surface noise. He squeezes the first movement onto three sides, due to slightly faster tempos, plus more grooves per record, leaving an eighth side for Mozart's overture to his opera, *Così fan tutte*. If you haven't this concerto already, one of these three performances will certainly please you. M.

VOCAL



Brazilian Songs. (Sung in Portuguese.) Elsie Houston (soprano) with piano accompaniments by Pablo Miguel. 3-12" discs (V-13667 to V-13669) in album. Victor Set M-798. \$3.50.

Elsie Houston is known in Europe as well as in both Americas for her concerts devoted to the music of her native Brazil. She has a charming voice of great flexibility and is capable of the most subtle characterizations. The basic art of a people is pictured in its folk music, and this is ably demonstrated when one considers the songs that go to make up the collection that Miss Houston includes in this unusual and intensely interesting album. For those who would like to become better acquainted with the music of our South American neighbor, or for pure enjoyment, this set of discs is highly recommended.

Wolf: Mignon—Kennst du das Land. (Sung in German.) Kerstin Thorborg (contralto) with piano accompaniment by Leo Rosenek. 1-12" disc (V-18079). \$1.

Several composers have set this song of Mignon's to music, but it remained for Hugo Wolf to give it a musical setting that is considered by many to be the peer of all. One may listen to it without noticing its musical difficulties but when one attempts to sing it, she will find that it requires consummate skill. Miss Thorborg is well equipped for her task, and in our opinion, this is her outstanding recording. It deserves the immediate consideration of every serious music lover. As the selection is not particularly well known, we are rather afraid that it will not enjoy the popularity that is its due. Of course, this version of *Kennst du das Land* is not to be confused with the often heard aria from Ambroise Thomas' opera, *Mignon*, which is also based on Goethe's *Wilhelm Meister*.

Hartmann: Flyv Flugl, Flyv. One side, and Muller: *Serenade af "Der var Engang."* (Sung in Danish.) Lauritz Melchior (tenor) with Students' Chorus under the direction of Joh. Haye-Knudsen. 1-12" disc (V-18078). \$1.

Apparently Melchior participated in a musical festival of some kind, probably held in Copenhagen, and this pair of recordings were made at that time. In both of them the soloist is assisted by a large students' chorus. The disc will likely be of interest to persons of Danish origin, to whom the selections will be familiar. To others we hardly think that it will have much appeal.

Metcalf: Absent. One side, and **Speaks: Sylvia.** Paul Robeson (basso) with Orchestra. 1-10" (V-27366). 50c.

Two popular ballads sung by that splendid artist Paul Robeson. A fine orchestral background is an added feature. An excellent value at its modest price.

Saint-Saëns: Danse Macabre. (Sung in French.) One side, and **Strauss, R.: Dream in the Twilight, Op. 29, No. 1.** (Sung in English.) Norman Cordon (basso) with piano accompaniment by Karl Kritz. 1-10" disc (V-2165). 75¢.

Although we have had any number of orchestral recordings of *Danse Macabre*, we do not recall having heard a record of it in its original form. We are therefore particularly thankful to Mr. Cordon for this splendid and highly artistic version. This is his first record for Victor, and as he has coupled the Saint-Saëns song with a fine performance of Richard Strauss' *Traum durch die Dämmerung* sung in English, we predict that this disc will find a ready welcome everywhere. Mr. Cordon's success at the Metropolitan and upon the concert stage has been little less than sensational, and Victor has used rare good judgment in adding him to its long list of outstanding artists.

Strauss, Oscar: The Chocolate Soldier—My Hero; Sympathy; That Would be Lovely; Forgive. John Charles Thomas (baritone) and Hope Manning (soprano) with Victor Symphony Orchestra conducted by Frank Tours. 1-12" disc (V-18061). \$1.

Recently John Charles Thomas returned to his first love and appeared in a revival of this light opera in several West Coast cities. Hope Manning, who appears with him on this disc, was the feminine star of that company. We can't recall Mr. Thomas in any of the early productions of *The Chocolate Soldier*, but we do remember his outstanding performances in other light operas and musical comedies. Oldsters will very likely welcome this melodious disc; it will probably bring back fond memories of evenings in the theatre when pleasant melodies and good clean fun were sufficient attractions to draw tremendous audiences night after night.

Cook: Down de Lovers' Lane. One side, and **Shenandoah.** Paul Robeson (basso) with piano accompaniment by Lawrence Brown. 1-10" disc (V-27430). 50¢.

Down de Lovers' Lane is a typical Coon Song—a type of popular song that was all the rage in the early 1900's. As we listened to it the name of Jack Norworth came to our mind—we wonder how many of our readers remember that famous musical comedy star. He made some records with his wife, Nora Bayes, which are collector's items now. *Shenandoah* is a traditional song of the South. The versatile Paul Robeson turns in valid performances of both of these selections.

Glover: Rose of Tralee. One side, and **Ball: A Little Bit of Heaven.** John Carter (tenor) with piano accompaniment. 1-10" disc (C-4277M). 75¢.

If you have a flair for Irish ballads of this character, you're not likely to find a singer more to your choice than John Carter. He sings them in a simple unaffected manner with a gentle pull at your heart-strings.

Provost: Intermezzo. One side, and **Lacalle: Amapola.**

Allan Jones (tenor) with Victor Concert Orchestra conducted by Lou Bring. 1-10" disc (V-4552). 75¢.

The popular Allan Jones turns his attention to two of the most popular melodies of the day and produces a record that should have an unlimited sales appeal. It will hardly be necessary to buy this one, because your neighbors on both sides will probably have a copy and you will very likely hear it as often as you wish to—or more often.

Sanderson: Until. One side, and **Lehar: Yours Is My Heart Alone.** Robert Weede (baritone) with piano accompaniment by Pablo Miquel. 1-10" disc (C-17282D). 75¢.

Robert Weede, of the Metropolitan Opera, makes his Columbia debut with these well-known songs, which he renders in a distinctly operatic manner. Mr. Weede has an excellent voice and we hope that his next disc will contain selections that are more in his line.

Marsh: Jesus, Lover of My Soul. One side, and **Stebbins: Saved by Grace.** Edward MacHugh (baritone) with organ accompaniment by W. H. Meeder. 1-10" disc (V-27292). 50¢.

"Your Gospel Singer" sings these old hymns just as he does on his radio programs that have proved so popular with thousands upon thousands of listeners.

VIOLIN

**Trad.—arr. Kreisler: Londonderry Air.** One side, and **Chopin—arr. Kreisler: Mazurka in A minor, Op. Posth. 67, No. 4.** Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-10" disc (V-2164). 75¢.

Two little encore numbers especially arranged by Mr. Kreisler and played in his most warmly human style. Splendidly recorded.

VIOLONCELLO

**Davidoff: At the Fountain, Op. 20, No. 2.** One side, and **Canteloube: Bourrée Auvergnate.** Emanuel Feuermann (violoncello) with piano accompaniment by Franz Rupp. 1-10" disc (V-2166). 75¢.

Students of the violoncello and all those who are interested in that instrument will lose no time in listening to this remarkable little disc. Mr. Feuermann stands well toward the top of the list of present-day solo 'cellists, and his rare art is amply demonstrated on this charming record.

PIANO

**Strauss, J.—arr. Godowsky: Artist's Life Waltz.**

Three sides, and **Albeniz—arr. Godowsky: Triana.** David Saperton (piano). 2-12" discs (V-13663 and V-13664) in album. Victor Set M-796. \$2.50.

The waltzes of Johann Strauss have gained a popularity with peoples of many nationalities, and today appeal to an audience which includes anyone and everyone. Their best performances are by small orchestras, for which they were written, although certain conductors do a credible job using a full symphony orchestra. But to take one of these charming waltzes and hang gaudy decorations on it until it cloy, and then continue to ornament it until it is finally so top-heavy it practically falls over, is something no musician of taste would attempt. For twelve minutes Godowsky superimposes figures, stunts, tricks, and a huge assortment of pianistic pyrotechnics on this simple waltz tune, while the listener is first amused, then nauseated, then enraged.

David Saperton, distinguished piano pedagogue, makes a favorable impression as a pianist with a consummate technique and an unfavorable impression as one with poor taste, to say the least. Such masterly playing is utterly wasted. Nor does he redeem himself on the fourth side, where he again chooses a ridiculous transcription, again by Godowsky, of a piece originally written for piano, and beautifully too. It lacks the warm Spanish rhythm and authentic style, and in short, amounts to nothing. The piano reproduction is not of Victor's best, being somewhat dull. S.

Brahms: Variations on a Theme by Haydn, Op.

56b. Pierre Luboshutz and Genia Nemenoff (pianos). 2-12" discs (V-18096 and V-18097) in album. Victor Set M-799. \$2.50.

Brahms' *Opus 56* consists of two almost identical works: *Opus 56a*, the first composed, was scored for full orchestra (VM-355—Toscanini—N. Y. Philharmonic), while *Opus 56b* was written for two pianos. The first recording of the two-piano version was issued last December on Columbia by Bartlett and Robertson (X-181) and was reviewed in that issue of THE NEW RECORDS.

This new set, though recorded at a slightly lower level, easily matches the Bartlett-Robertson performance in technical proficiency and acoustical excellence. However, Luboshutz and Nemenoff do not observe all of the repeat measures—notably the repetition of a climactic cadence in the extremely lovely seventh variation, which is called for in the score. Since both sets, occupying the same number of record sides, are equal in price as well as on all other technical counts, we suggest, of the two, the more complete Bartlett-Robertson version. M.

Mendelssohn: Scherzo in E minor, Op. 16, No. 2. One side, and **Scriabin: Etude in D sharp minor, Op. 8, No. 2.** Alexander Brailowsky (piano). 1-12" disc (V-18100). \$1.

Brailowsky reaches in both directions for the little selections to be found on this disc—to the right for the lovely tuneful Mendelssohn Scherzo and to the left for the dramatic mystical Scriabin Etude. He gives superb performances of each and again demonstrates that he is a pianist of the first rank. Both pieces are so short that they could have easily been placed on a 10-inch record, thus saving the collector a quarter on this item.

Albeniz: Evocation. One side, and **Albeniz: Triana.** Guiomar Novaes (piano). 1-12" disc (C-71171D). \$1.

Two of the twelve pieces that make up Albeniz's most ambitious suite for piano entitled *Iberia* superbly played by the brilliant Brazilian pianist, Guiomar Novaes. Especially fine piano reproduction is an added feature of this outstanding disc.

Gould: Original Piano Compositions. Morton Gould (piano). 4-10" discs (D-23201 to D-23204) in album. Decca Set 195. \$3.50.

The young American pianist, conductor, and composer, Morton Gould sits down at the piano and plays for us a few of his more intimate compositions—all very delightful. None of them are very deep but all are pleasing. Of the eight selections included in the album we particularly liked *Tropical*; *The Child Prodigy*; *Deserted Ballroom*; and *The Ballerina*. The piano reproduction is first-class.

BAND

Alford: The Two Dons. One side, and **Alford: The Smithy** (Pastoral Fantasy). Band of H. M. Royal Marines, Plymouth Division, conducted by Mr. Alford. 1-10" disc (V-27429). 50¢.

The kiddies will go for this one in a big way. Its whistling solos and xylophone duets are special features of these lively selections. Well recorded.

The Guards March On. Band of H. M. Grenadier Guards conducted by Major George Miller. 1-12" disc (C-7375M). \$1.

H. M. Grenadier Guards Band play with fine spirit a medley of marches which contain a number of old favorites including *Blaze Away*; *Old Comrades*; *Garde Republicaine*; and *Anchors Aweigh*. If you like military marches, here is a splendid record for you.

British Colonial Medley. The Band of H. M. Coldstream Guards conducted by Lieut. J. C. Windram. 1-10" disc (V-27394). 50¢.

A medley of Canadian, Australian, New Zealand, and South African anthems played by the Band of H. M. Coldstream Guards. Well recorded.

MISCELLANEOUS



Golden Birds. (Provol's actual canary birds singing with violin, cello, and piano). 3-10" discs (D-18139 to D-18141) in album. Decca Set No. 231. \$2.

Do you have a canary? If you do, and would like some records to teach him to sing, here is just the album you are looking for. The instrumental trio plays *Emperor Waltz*, *La Golondrina*, *Ciribiribin* and other such tunes, and Provol's Golden Birds certainly go to town. We are very sure that if your canary hears them he will wish to join in the chorus. The recording is particularly realistic.

Square Dances. Carson Robison and his Old Timers. 4-10" discs (C-36018 to C-36021) in album. Columbia Set C-47. \$2.50.

There have been numerous calls for records to use in learning the old-fashioned square dances, and here is a set of discs made especially for that purpose. On the first three records calls for different dances are included, and the last disc contains two selections that may be used in the execution of any of the dances without the calls—in other words one learns the dances from the first three discs and then dances them to the music of the last one, selecting someone to make the calls. In addition to the instruction on the records, there is a diagram and detailed printed instructions on the inside of the front and back covers of the album.

Voodoo. Damballa Wèdo Singers with drums. 4-10" discs (G-5001 to G-5004) in album. General Set G-12. \$6.50.

Songs of Haiti sung by a group of native singers with drum accompaniments. We are not an authority on Voodoo music, but it all sounds very real on these discs. The adventuresome may find this album interesting.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 7

SEPTEMBER 1941

By mail to any address
50c. per year

STUDIES in Organ Tone is the title of an album of records recently issued by the Aeolian-Skinner Organ Co., through Technichord Records. The explanations are by G. Donald Harrison, president of the organ company, an outstanding figure in the world of organ design and construction. He has been a leader in the renaissance of organ building during the past decade, in which the theatre organ, with its vulgar tonal characteristics, has steadily given way to the classic line of development which has progressed rather well right from Bach's time. Even the layman recognizes the searching beauty of a fine church organ, as distinguished from the thick, sticky tone of a theatre organ. In this unusual set of records Mr. Harrison describes in simple non-technical language the different types of organ tone—principal, flute, string, and reed. After each brief talk, Ernest White plays a short example to demonstrate what has just been said. Mr. White is one of the finest organists of the day, and it is fortunate that he plays for this set, because he understands the possibilities of an organ thoroughly.

The organ used is one just built by Mr. Harrison for Christ Church, Cambridge, Mass. It is a magnificent instrument in every sense. The last record in the set, which contains three records in an album selling for \$4.00, is devoted to two organ solos by Ernest White. One is *Landscape in the Mist*, by Sigfrid Karg-Elert, a highly colorful piece; the other is *Vom Himmel hoch da komm' ich her*, a Chorale-Prelude by Johann Pachelbel. Both are masterfully played. Everyone interested in organ music, as well as organ students, should not be without this set of records.

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Musicraft Records, Inc., announces a marked reduction in the prices of its records. All 12-

inch Musicraft records are now \$1 each and the 10-inch size are now 75¢ each. When records are contained in an album, an additional charge of 50¢ is made for the album. Musicraft has issued some very attractive items, and if you do not have a late catalogue available, a request to the publishers of this bulletin will bring one promptly.

* * *

Columbia announces that its famous "X" sets containing two records each are now available for "drop-type" automatic instruments. If you wish these sets in that sequence please so specify by preceding the number of the set desired with the letters "MX." For example: Columbia set MX 64.

ORCHESTRA



Schumann: *Symphony No. 3 in E flat major, Op. 97* ("Rhenish"). Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 4-12" discs (C-11581D to C-11584D) in album. Columbia Set M-464. \$4.50.

One word best characterizes Bruno Walter's conducting—warmth. Sound musicianship, penetrating interpretation, finished performance, too; but always a warmth and glow that make anything he conducts so pleasant and convincing, whether it be the *Eroica*, a Mahler symphony, Schumann, or others. The *Rhenish Symphony* is admittedly one of Walter's favorite works, and he does it with obvious relish. We are indeed fortunate that Columbia has recorded many of the superb performances of Walter and the Philharmonic which were presented to Philharmonic audiences during his guest conductorship there last season, some of which were heard on the air Sunday afternoons.

The *Rhenish Symphony*, Schumann's last one, derives its name from the inspiration Schumann received while on a trip to Cologne, particularly his visit to the great cathedral, where he witnessed an impressive ceremony. The symphony is frequently criticized for unsatisfactory orchestration and has been "touched up" by numerous musicians since. We

do not know what edition Walter used, but it sounded all right to us. Like many other compositions whose composers were freshly inspired by visits to new geographical territory, the *Rhenish Symphony* is charming and appealing and colorful, and is analogous to Mendelssohn's *Italian* and *Scotch Symphonies*.

The reproduction throughout is a happy accomplishment, and as we mentioned before, the performance by Walter and the orchestra is beyond cavil. In all, this is a set not to be missed, and is particularly recommended as a "first" to those whose collections do not yet contain a Schumann symphony. S.

Tchaikovsky: Symphony No. 4 in F minor, Op. 36. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 5-12" discs (C-11595D to C-11599D) in album. Columbia Set M-468. \$5.50.

Replacing the old Mengelberg performance in the Columbia catalogue is the new one by Mitropoulos of the *Tchaikovsky Fourth Symphony*. Again Mitropoulos manifests his striving for effects and insignificant details to the detriment of a unified performance. After a good opening of the fanfares, he immediately adopts a tempo much too fast for the principal theme, and continues to race through most of the first movement. The result is that the first movement, which is considered the finest, is sketchy, due to capricious tempi, excessive rubato, and other such mannerisms, including an ending that is ineffective because it is driven too hard and fast. The second movement fares somewhat better, except for choppy phrasing in the opening oboe solo. With the third movement, Mitropoulos is at his best in this recording. The tempo again is rather brisk, but the pizzicato work of the strings is very accurate, and he keeps the tempo even, making it brisk and refreshing. However, it is the fourth movement which causes most grief. The tempo selected is entirely too fast; it is doubtful if even Toscanini would get away with it. The result is that there is continually a lack of incisiveness and sonority, particularly in the finale—quite lacking in grandeur.

Tchaikovsky's music does not lend itself to the quickened tempos so prevalent today. It must be played with expansiveness and breadth, not pushed and driven and raced. The Koussevitzky recording (Victor M-327), although older, is still better for the most part, in spite of the unnecessary cut in the third movement. For those who liked Mitropoulos' recent recording of the *Franck Symphony*, we can recommend the present one of the *Tchaikovsky Fourth*; to all others the above remarks apply. The reproduction is satisfactory. S.

Berlioz: The Judges of the Secret Court—Overture, Op. 3. Three sides, and **Berlioz: King Lear—Overture, Op. 4.** BBC Symphony Orchestra conducted by Sir Adrian Boult. 3-12" discs (V-13674 to V-13676) in album. Victor Set M-803. \$3.50.

Although Berlioz's opera *Les Francs-Juges* (The Judges of the Secret Court) was never finished and, of course, never reached the opera stage, the overture

to it was a favorite of the composer and appeared repeatedly upon the programmes which he arranged for his many concerts. It seems to have been well received and to have been well known throughout Europe during his lifetime. In his *Memoirs* he particularly mentions a concert given especially for him in Berlin by the Crown Prince of Germany during his visit to that country in 1843. The concert began with an arrangement of this overture for wind instruments and was performed by some three hundred and twenty musicians selected from the various military organizations of the country under the direction of Herr Wiprecht, the head bandmaster of the military bands at Berlin and Potsdam. Despite its seeming importance, we doubt if many of our readers have ever heard this work. We had never heard it until the imported pressings of these recordings reached this country a couple of years ago. Probably because it was so little known only a few copies of these records were imported and we had quite forgotten them until the domestic pressings appeared on Victor's list this month. The music itself is not that of the mature Berlioz, but it is not without interest. Plentiful use of the brass choirs of the orchestra give it an effect that is not without its thrills. It has been splendidly played and well recorded.

As the *King Lear Overture* is much better known in this country, it only remains for us to state that it is given a brilliant performance by the BBC Symphony under the spirited direction of Sir Adrian Boult, its principal conductor, and that the reproduction is highly satisfactory. R.

Enesco: Roumanian Rhapsody No. 1. Three sides, and **Reznicek: Donna Diana—Overture.** Chicago Symphony Orchestra conducted by Frederick Stock. 2-12" discs (C-11605D and C-11606D) in album. Columbia Set X-203. \$2.50.

An incomplete version of Enesco's very popular *Roumanian Rhapsody* on a ten-inch Decca by Victor Kolar and the Detroit Symphony was hardly an acceptable match for the two ten-inch Victor best sellers (V-1701/2) by Ormandy and the Minneapolis Symphony Orchestra. Columbia goes Victor one better this month by offering a doubleheader featuring a bang-up job of the *Roumanian Rhapsody* on three sides of two twelve-inch records in an album, and an excellent performance of the equally lively and tuneful *Donna Diana Overture* of Reznicek's on the fourth side. The Columbia set also has an acoustical advantage over the Ormandy discs.

Dvorák: Carnival Overture, Op. 92. Czech Philharmonic Orchestra conducted by Vaclav Talich. 1-12" disc (V-13710). \$1.

The true Czech spirit prevails in the present version of this popular selection by the great Bohemian composer, Antonin Dvorák. If you wish a more brilliant rendition, we suggest either the recent Columbia recording by the CBS Orchestra under Howard Barlow or Victor's recording by the Boston "Pops."

American Works for Solo Wind Instruments and Orchestra. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson; with Joseph Mariano (flute), Robert Sprenkle (oboe), Vincent Pezzi (bassoon), Rufus Arey (clarinet). 2-12" discs (V-18101 and V-18102) in album. Victor Set M-802. \$2.50.

Rogers: Soliloquy (for flute and string orchestra). One side, and **Barlow: Rhapsody "The Winter's Past"** (for oboe and string orchestra). (V-18101.)

Phillips: American Dance (for bassoon and string orchestra). One side and **Keller: Serenade** (for clarinet and strings). (V-18102.)

For those music lovers specifically interested in the works of little known contemporary American composers, we suggest that they watch the Victor lists for releases by Howard Hanson and the Eastman-Rochester Symphony Orchestra. Hanson, a capable American composer himself, has recorded more American composers than any other conductor. Associated so closely with the Eastman School in Rochester, he has had the opportunity to become familiar with the works of many budding American musicians.

None of the works here recorded are completely "modern," that is, they are all rhythmically disciplined, and none are atonal. All of the four works presented are thoroughly enjoyable, and all are refreshingly new. They should provide a relaxing contrast for extreme moderns, and are tame enough for the classicist. M.

Handel: Concerto Grosso No. 1 in G major, Op. 6, No. 1. Four sides, and **Handel: Concerto Grosso No. 5 in D major, Op. 6, No. 5.** Hermann Diener and his Collegium Musicum. 4-12" discs (V-13696 to V-13699) in album. Victor Set M-808. \$4.50.

Handel wrote these pleasing little pieces to be enjoyed. Such selections were the popular music of the 18th century, and because they have real musical value they have lived through the ages. Today, two hundred years after they were written, they will give pleasure to countless normal persons, who do not require a shot or two of jazz rhythms to whet their jaded musical appetites. In this album they have been exquisitely played by a famous chamber ensemble, and the reproduction is of the best.

Wagner: Die Meistersinger—Prelude. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11580D). \$1.

Fritz Reiner adds his crisp performance of the prelude to *Die Meistersinger* to the many recorded versions that are now available. Because of its brilliance and clarity, we can readily see why many persons will very likely prefer it to those recordings that are now in the catalogue. Do not neglect to hear it if you are thinking of adding this selection to your library.

Johann Strauss: Overtures and Waltzes. 4-12" discs (V-13688 to V-13691) in album. Victor Set M-805. \$4.50.

Die Fledermaus—Overture. Paris Conservatory Orchestra conducted by Bruno Walter. (V-13688.)

Der Zigeunerbaron—Overture. London Symphony Orchestra conducted by Bruno Walter. (V-13689.)

Emperor Waltz, Op. 437. Vienna Philharmonic Orchestra conducted by Bruno Walter. (V-13690.)

The Blue Danube Waltz, Op. 314. Vienna Philharmonic Orchestra conducted by Georg Szell. (V-13691.)

Here is an album of Johann Strauss music that should have a universal appeal. Two popular overtures and two best loved waltzes played by famous European orchestras under the direction of distinguished conductors. The performances are grand and the reproduction is all that anyone could ask for. Merely a listing of this album should be enough for those who are interested in this gay and always enjoyable music.

McDonald: The Legend of the Arkansas Traveler.

One side, and **Novacek—trans. Stokowski: Moto Perpetuo.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-18069). \$1.

Stokowski and the Philadelphia Orchestra give a sparkling performance of Harl McDonald's witty and immensely clever *The Legend of the Arkansas Traveler*. We got a great kick out of it, and if you wish a musical "pick-me-up" here's a splendid one. Stokowski's transcription of Novacek's *Moto Perpetuo* caused quite a sensation when it appeared on a benefit programme of the NBC Symphony under the transcriber's direction a few months ago. Especially fine reproduction is an added feature of this unusual disc.

Cesana: Negro Heaven. Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-18070). \$1.

Symphonic Jazz in the grand manner by the young American composer Otto Cesana, played with sympathy and understanding by the Indianapolis Symphony under the inspired direction of Fabien Sevitzky. Hold on to your hats or this one will send them a-sailing! Austere musicians may not care for the themes but they cannot help admiring the brilliant orchestration. We did not take the work itself too seriously but we did thrill to the verve and gusto of the piece in its entirety. Reproduction—excellent.

Suppé: The Beautiful Galathea—Overture. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-71191D). \$1.

Howard Barlow proceeds on his merry way with another in his long list of excellent recordings. Everybody knows Suppé's *Poet and Peasant—The Beautiful Galathea* is probably his next most popular overture. Here's a spirited rendition of it splendidly reproduced.

Two Sixteenth Century Dutch Tunes—arr. for Orchestra by Hans Kindler. *Oh, Times of Stress*. One side, and *See How Strong*. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-18071). \$1.

Sturdy tunes of a sturdy race arranged for orchestra by one of Holland's sons, the distinguished conductor of the National Symphony Orchestra, Hans Kindler. The spirit of this music should cause all of us to have faith in the eventual freedom of this liberty loving country. We enjoyed this disc and do not hesitate to call it to the attention of all of our readers. The selections have been splendidly played and faithfully recorded.

CONCERTO



Beethoven: Concerto No. 3 in C minor, Op. 37. José Iturbi (piano) with Rochester Philharmonic Orchestra, José Iturbi conducting from the piano. Nine sides, and **Bach: Fantasia in C minor.** José Iturbi (piano). 5-12" discs (V-18122 to V-18126) in album. Victor Set M-801. \$5.50.

Perhaps the briefest way to discuss the relative merits of Artur Schnabel's reading of the Beethoven *C minor Piano Concerto* (VM-194) and José Iturbi's, released this month, is to suggest that the reader listen to sides four and five of each set. It is another question of technique versus conventional musicianship, and the cadenza on the fourth side and the beginning of the second movement on the fifth offer concentrated examples of these musicians' comparative abilities.

In his performance of the cadenza, Mr. Iturbi, with his breathtaking technique, displays a decided superiority over Mr. Schnabel. The metronomic precision of his trills is especially impressive. On the other hand, Mr. Schnabel's quieter touch and conventional reading of the lovely second movement is unquestionably more authentic than Mr. Iturbi's strong, brisk performance. Note especially that Mr. Schnabel plays the opening bars of this movement *con ped.*, as called for in the score, while Mr. Iturbi ignores these directions. This usually malefactive sign is executed with such skill and delicacy by Mr. Schnabel that the resulting dissonance produces an impressive solemnity.

The work is the last of the Beethoven piano concerti to closely resemble Mozart, and the first to display Beethoven's sudden awareness of the form of the classical concerto. It is generally conceded that, in form at least, Beethoven failed to construct a perfect classical piano concerto until the composition of the *G major*, though the *C minor* lends itself so well to analysis that it became, nevertheless, the pattern for many composers who followed him, including Spohr, Chopin, Joachim, and in respect to the last movement, Brahms. The ideal opening tutti should, in the manner of Mozart, be entirely secondary to the solo instrument, and its purpose should be, to a large degree, that of teasing the listener into anticipating

the entrance of the piano for as long as possible. Beethoven, instead, wrote opening tutti for his first three concerti as though they were the beginnings of symphonies. It is in this *Third Concerto* that a dramatic modulation occurs, suggesting that Beethoven had a sudden desire to create a more effective pattern for his orchestral introduction. It is this passage that prompted Tovey's famous remark, "... the tutti executes a charmingly dramatic *volte-face* in mid-career, as if to say 'But no!—I must not be the beginning of a symphony.'" Thus Beethoven "rectifies something that dangerously resembled a mistake." The *Largo* is one of the most beautiful of all of Beethoven's slow movements.

Mr. Schnabel's fine musicianship may be preferred by some to Mr. Iturbi's equally impressive technique. It is a matter of taste in which the listener must decide. M.

Berg: Concerto for Violin and Orchestra. Louis Krasner (violin) and the Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11589D to C-11591D) in album. Columbia Set M-465. \$3.50.

On the merits of the *Violin Concerto* alone, it seems reasonable to expect that Alban Berg will become the most popular of Schönberg's disciples—perhaps more popular than Schönberg himself. Berg has an extremely colorful imagination that diverts the listener's attention from the tonal difficulties that keyless music so often inflicts upon the casual or untrained music lover.

This *Concerto* is programmatic, and though the idea of composing a violin concerto was suggested to Berg by Louis Krasner, it was completed in memory of Alma Mahler's daughter, whose sudden death seriously affected the composer. This *Concerto* was Berg's own Requiem, his death in 1936 occurring only a few months after its completion.

The sequence of notes in the initial theme of this work built upon spans of fifths, results in a tonal effect that gives the work an almost conventional character, strongly suggesting the major and minor triads of our keyed, or tonal music. It thus seems less strange than the average atonal composition.

Mr. Krasner not only encouraged Berg to write a violin concerto, but performed the work at its world premiere in Barcelona. He has since played it frequently in this country and abroad, and his performance on records, excellently recorded, with the capable assistance of Mr. Rodzinski and the Cleveland Symphony, is to be considered a definitive one. M.

Bach: Italian Concerto in F major. Artur Schnabel (piano). 2-12" discs (V-18103 and V-18104) in album. Victor Set M-806. \$2.50.

It may seem strange to many that the *Italian Concerto* of Bach is played by a solo instrument. It was written for a solo instrument, the clavicembalo with two keyboards, and was considered the zenith of concerto writing by critics of Bach's day. They seemed

to think that the solo instrument was the all-important part of a concerto, so why have anything else to detract from it? To which we reply, why not call it what it is—a sonata, and write a composition for solo instrument and orchestra and call it what it is—a concerto. The Italian Concerto is then a sonata, and is one of interest mainly because of its fine form, and not because of its musical content. That Bach wrote profounder, more interesting, more moving music will not be denied by anyone. But it is to Schnabel's credit that he makes the *Italian Concerto* quite engaging, particularly in the second movement, an *andante espressivo*, which he plays very *espressivo*. Piano students in all parts of the earth have studied this music, and they should not fail to hear the excellent Schnabel performance. We feel it is preferable to either the Landowska or Kirkpatrick harpsichord versions, because it is more even in conception. The reproduction is satisfactory throughout. S.

CHAMBER MUSIC



Debussy: Quartet in G minor, Op. 10. Budapest Quartet. 4-12" discs (C-71177D to C-71180D) in album. Columbia Set M-467. \$4.50.

Many persons have fine collections of chamber music, and many more are becoming interested in this intimate musical form. Of course, their collections contain Haydn, Mozart, and Beethoven quartets in great quantity. But very often the French school is missing, and anyone who lacks the Ravel and Debussy quartets, at least, lacks an integral part of the great contributions in this form. Last December Columbia issued a wonderful performance of the *Ravel Quartet* (M-425), and this month offers us an equally fine recording of the *Debussy Quartet*. Like Ravel, Debussy wrote only one quartet; but like the violin concertos of Mendelssohn, Beethoven, Brahms, etc., that single effort is an enormous addition to the repertoire. Each is a priceless heritage from the master.

Debussy has poured lavish colorings into the limited form of a quartet, yet the work is not (to our ears) distasteful with dissonance or lacking in cohesion. In fact, parts seem rather conventional, and it is, of course, smooth and deft in true Debussy fashion. From the start it has been received favorably by many, and the present performance, permanently recorded, should add much to its popularity. The Budapest group plays with matchless skill and interpretive power, and the album stands, next to their Ravel performance mentioned above, as an outstanding example. The reproduction is also fine. S.

Dvorák: Quintet in E flat major, Op. 97. Prague String Quartet with Richard Kosderka (second viola). 4-12" discs (V-18114 to V-18117) in album. Victor Set M-811. \$4.50.

The present quintet is one of the few works which Dvorák wrote during his four years' stay in America from 1891 until 1895. It is based on his conception of

the spirit of the folk songs of America. As one listens to this work, the harmonies and the rhythms of the songs of our Negroes is immediately apparent. While this may not be a great composition in the realm of chamber music, it is a delightful piece to listen to and one from which many persons will doubtless reap much enjoyment. It is beautifully played with rare sympathy by the Prague String Quartet and Richard Kosderka (second viola), and has been most felicitously reproduced by the Victor recorders.

Corelli—arr. Leonard: La Folia. (Sonata No. 12.) Joseph Szigeti (violin) and Andor Farkas (piano). 2-12" discs (C-71185D and C-71186D) in album. Columbia Set X-202. \$2.50.

The *Columbia History of Music, Vol. II*, presents Corelli's *La Folia* virtually as Corelli himself might have played it, with harpsichord accompaniment to Corelli's comparatively simple variations. As recorded here, this popular theme and variations is somewhat more impressive, with the sensitive musicianship and fine technique of Mr. Szigeti and Mr. Farkas doing full justice to Leonard's "modernized" version. Their performance is well recorded.

Neither the Air nor the Bass of this work were original with Corelli. According to Percy Scholes, their origins have never been traced, and are found, even allied together, both before and after the great violinist used them for this set of variations. The work is styled in dance form, the *Folia* being a Portuguese dance popular in the seventeenth century. Though not in Sonata-form as we know it today, *La Folia* was the last Sonata of Corelli's fifth book, this last book consisting of twelve sonatas for solo violin and keyboard. M.

W. F. Bach: Sonata in C minor. William Primrose (viola) and Yella Pessl (harpsichord). 2-12" discs (V-18107 and V-18108) in album. Victor Set M-807. \$2.50.

Those who love to delve into the music of an age long since passed will find this album of immense interest. It contains a sonata for viola and harpsichord by Wilhelm Friedemann Bach, the eldest son of the great Johann Sebastian Bach, who was noted as a skilled performer upon the viola as well as a composer of merit. Miss Pessl discovered the present work among a batch of manuscripts in the Library of Congress and edited it for this recording. In the leaflet that accompanies this set of discs she has furnished some very interesting notes that will be most helpful in a fuller appreciation of this lovely piece. William Primrose, as usual, presents a performance that is above criticism. We thoroughly enjoyed these records, and do not hesitate to recommend them to all those who are interested in music of the 18th century, played in the manner of the period in which it was conceived.

Beethoven: Quartet No. 7 in F major, Op. 59, No. 1 ("Rasoumovsky" No. 1). The Coolidge Quartet. 4-12" discs (V-13680 to V-13683) in album. Victor Set M-804. \$4.50.

The Coolidge Quartet continues with its project of recording all of the Beethoven string quartets with this splendid version of Opus 59, No. 1. As this is one of the most popular of the sixteen Beethoven wrote, it is an excellent one to begin your collection with, if you have not already started to collect these especially fine recordings.

VOCAL



Schubert: Die Winterreise, Op. 89—Seven Songs. Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 3-12" discs (C-71174D to C-71176D) in album. Columbia Set M-466. \$3.50.

No. 1—*Gute Nacht*. One side, and No. 6—*Wasserflut*. (C-71174D.)

No. 16—*Letzte Hoffnung* and No. 2—*Die Wetterfahne*. One side, and No. 7—*Auf dem Flusse*. (C-71175D.)

No. 10—*Rast*. One side, and No. 11—*Frühlingstraum*. (C-71176D.)

Just a year ago, Mme. Lehmann appeared in a Victor album singing eleven songs from the *Winterreise* cycle of twenty-four. The present Columbia album is marked "Volume I," and we surely hope the cycle will be completed with the release of more volumes. It will be another phonographic triumph to have *Die Winterreise* complete by Mme. Lehmann. Her interpretive powers are served well by good vocal equipment and keen musicianship, noticeably more so than any other artists who have undertaken to record this difficult music. The completeness of her artistry rather defies description in limited space.

The story of *Die Winterreise*—The Winter Journey—cycle concerns the phrenetic aberrations of a deserted lover. However, the content of Schubert's songs is unquestionably deeper material than the subject of lost love which the author Müller treats almost melodramatically. Schubert used the material as a means of expressing in song the beautifully touching and profound depths of a lonely soul.

Mme. Lehmann is excellently supported by her accompanist, and the Columbia engineers have achieved ideal balance between voice and piano. We have nothing but praise for this set, and anxiety for the completion of the cycle. S.

Malotte: Among the Living. One side, and **Malotte: My Friend**. Igor Gorin (baritone) with piano accompaniment by Albert Hay Malotte. 1-10" disc (V-4554). 75¢.

Albert Hay Malotte, whose musical setting of *The Lord's Prayer* has achieved such wide acclaim, has dedicated these two songs to Igor Gorin and supplies

the piano accompaniments for these recordings of them. Mr. Gorin's full and expressive voice shows to fine advantage in both pieces. These are selections that pull at the heartstrings, and are just the sort of songs that will demand wide attention. It would not surprise us a bit to find this disc among the best selling vocal records of the month.

Nevin: Mighty Lak' a Rose. One side, and **Lang: Irish Love Song**. Jessica Dragonette (soprano) with piano accompaniments by Frank La Forge and H. Maurice Jacquet respectively. 1-10" disc (V-2167). 75¢.

Miss Dragonette has sung these ever-popular pieces time and time again on the air and in the concert hall and always with marked success. She has made a superb record of them so that her many admirers may hear them often, and just when they wish to. An altogether charming little disc that is bound to enjoy a wide and continued sale.

Liszt—arr. Schipa: Liebestraum No. 3. Tito Schipa (tenor) with piano accompaniment by Alberto Sciarretti. (Sung in Italian.) One side, and **Schipa: Ave Maria No. 2**. Tito Schipa (tenor) with organ and bells accompaniment. (Sung in Latin.) 1-12" disc (V-18068). \$1.

The feature of this disc is Schipa's reverent rendition of his own *Ave Maria*, the second of two that he has composed. It was entirely new to us, and it made a deep impression. Many persons will find solace in this lovely piece. Schipa's fine performance of the well-known *Liebestraum* makes an attractive double. Note in the latter the superb piano accompaniment supplied by Alberto Sciarretti.

Yradier: La Paloma. (Sung in Spanish.) One side, and **Di Chiara: La Spagnola**. (Sung in Italian.) Beniamino Gigli (tenor) with Orchestra. 1-10" disc (V-2129). 75¢.

If you would like to have a recording of these two popular favorites, you certainly could not get a better one than the great Gigli gives us this month. A mere announcement of this disc is all that is necessary for those who are interested.

Lehár: Eva—Melodrama and Aria. (English text by Lillian Ellerbush). One side, and **Weingartner: Liebesfeier, Op. 16, No. 2** and **Van der Stucken: O komm' mit mir in die Frühlingsnacht**. (Both sung in German.) Irene Jessner (soprano) with Victor Symphony Orchestra conducted by Bruno Reibold. 1-12" disc (V-18072). \$1.

Irene Jessner of the Metropolitan gives these light pieces operatic performances stressing the dramatic, which seems to make them sound much more important than they really are. Jessica Dragonette would have done a much better job, we are sure.

OPERA



Bizet: Carmen—Habañera (Act I). One side, and **Thomas: Mignon**—Connais-tu le pays? (Act I). Risé Stevens (mezzo-soprano) with Orchestra conducted by Frieder Weissmann. 1-12" disc (C-71192D). \$1.

Risé Stevens, one of the younger stars of the Metropolitan, makes her Columbia debut this month. She has selected for her first record an aria from *Mignon*, the opera in which she made her initial performance in the title role at the Metropolitan in December 1938. With this she has coupled the ever-popular *Habañera* from *Carmen*. Both selections are just perfect for her, and she presents performances that should be highly pleasing to all opera lovers. If you have not made Miss Stevens' acquaintance, the present disc offers an excellent opportunity. We understand that Miss Stevens and Nelson Eddy are making a film version of *The Chocolate Soldier*, and that it will be released this fall.

Rossini: Barber of Seville—A un' dottor' della mia sorte (Act II). One side, and **Mozart: Marriage of Figaro**—La Vendetta (Act I). (Both sung in Italian.) Salvatore Baccaloni (basso-buffo) with Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71193D). \$1.

Baccaloni's first Columbia record, which appeared in May of this year, containing *Ah! Pietà Signori Miei* and *Madamina* from Mozart's *Don Giovanni* was a tremendous success. We do not recall a recent operatic disc that approached it in sales. As the present record is fully as fine, it is very likely that it will also enjoy great popularity. Baccaloni is in a class by himself—a basso-buffo *par excellence*.

Wagner: Die Walkure—Wotans Abschied (Act III). Alexander Kipnis (baritone) with Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (CRS-100). \$2.00.

This record was dropped from the Victor catalogue several years ago. The Collectors' Shop (New York) thought that it was of sufficient importance to have a limited number of copies especially pressed. It is really a remarkable disc. Kipnis is at his best in this famous Wagnerian aria, and as the reproduction is entirely satisfactory, we do not hesitate to recommend this record to all lovers of the immortal Wagner. Orders for this disc may be sent direct to the Collectors' Record Shop or the publishers of this bulletin.

Wagner: Tannhauser—Song to the Evening Star (Act III). One side, and **Wagner: Die Meistersinger**—Jerum! Jerum! (Act II) (Cobbling Song). (Both sung in English.) Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1-12" disc (C-71189D). \$1.

Nelson Eddy rates a better orchestral background than Robert Armbruster is able to give him. Wagnerian arias require a solid orchestral accompaniment,

and when that is missing, no matter how well the soloist sings, the performance is bound to sound shoddy. The present disc contains glaring examples of this point. Mr. Eddy is a friend of ours, and we know that he is capable of splendid performances, and we suggest to him that he insist upon having a full orchestra under an experienced operatic conductor for his future recordings in the field of opera.

ORGAN



Bach: Toccata and Fugue in D minor. G. Thalben Ball, playing the BBC Organ. 1-12" disc (V-C2610). \$1.90.

Of the innumerable recordings of this famous Bach selection, in our opinion, this tops them all. The distinguished English organist at the console of the famous BBC Organ gives a performance that is absolutely beyond criticism, and the reproduction is of the best. If fine organ records appeal to you, do not miss this outstanding disc.

DICTION



Anthology of English Lyric Verse. Cornelia Otis Skinner (speaking) with musical interludes. 3-12" discs (V-18111 to V-18113) in album. Victor Set M-810. \$3.50.

In response to a perhaps small but insistent demand for fine recordings of English poetry, Victor offers this excellent volume by the distinguished daughter of a distinguished father, Cornelia Otis Skinner. In it one will find selections from the works of a great number of poets beginning with those of the Elizabethan period and continuing until we have examples of our present-day writers including among others John Masefield, Edna St. Vincent Millay, and Carl Sandburg. Great care has been taken in selecting the more than two dozen poems included in this anthology. We are sure that those who are interested in recordings of this nature will not quarrel with the selection that has been made. An excellent leaflet is supplied with this album containing interesting and very helpful notes.

Benet: Unity of Free Men. Raymond Massey (speaking). 1-12" disc (C-55008). 75¢.

This simple and straightforward statement of the American poet, Stephen Vincent Benet, should be heard by every citizen of this country. It is especially timely and to the point. It was written for the Council for Democracy and was read by the distinguished actor Raymond Massey at the America United Rally at Carnegie Hall shortly after last November's election. Mr. Massey has made an excellent recording of it, and Columbia is releasing it in its special Orange Label Educational Series. As an example of fine English magnificently spoken it has an educational value in addition to its patriotic worth. Every school in the land should have a copy of this disc.

PIANO



Brahms: Five Intermezzi. Walter Gieseeking (piano). 2-12" discs (C-71172D and C-71173D) in album. Columbia Set X-201. \$2.50.

From Walter Niemann's biography of Brahms we have found some interesting and pertinent facts. Brahms started his creative career as a composer of piano works, and gave proofs of his love for the piano right up to the closing years of his life. His mode of piano composition bore from the outset the most strongly individual stamp. However, it cannot be said that he enjoys any particular popularity among pianists. On the contrary, it is only the growing fame of Brahms' name that has positively forced them to master his music, in spite of their antipathy for its pianistic idiom and style. Speaking of the intermezzi in particular, Niemann says Brahms loses himself in inward contemplation and dreams.

Walter Gieseeking selects five of the eighteen intermezzi: Op. 118, No. 6; Op. 76, Nos. 3 and 4; Op. 116, No. 4; Op. 119, No. 2. They are rather nicely contrasted, although all Brahms' intermezzi are on the sombre, reflective side. Gieseeking plays them with great depth of feeling, and, of course, impeccable technique. The tone of the piano he plays is unusually fine, and has been recorded well, adding much to the attractiveness of the album. S.

Mozart: Sonata No. 3 in F major, K. 497. Jesús María Sanromá and Mercedes Pasarell Sanromá (pianos). 3-12" discs (V-13704 to V-13706) in album. Victor Set M-809. \$3.50.

An heretofore unrecorded work by Mozart is always an occasion for rejoicing. This *Sonata* is not disappointing in any sense of the word, and is a welcome addition to the long list of recorded works by one of the greatest figures in musical history.

Although this is not a familiar sonata, the gracious beauty, the delicacy and the rhythmic sparkle of Mozart are apparent after a few hearings. The very fine performance of the Sanromas is flawlessly recorded.

Chopin: Rondo in C major for two pianos, Op. 73. Bartlett and Robertson (two pianos). 1-12" disc (C-71190D). \$1.

We recall a recording of this early Chopin piece for two pianos by Karl Ulrich Schnabel and Leonard Shure which was released about six or seven years ago. It enjoyed some popularity when it was first issued

but we had quite forgotten it until the present version appeared. There is no question but that the Bartlett and Robertson recording is far superior to the earlier one and so we have no hesitancy in recommending it. The music itself is pleasant and easy to listen to, and so if you are interested in two piano records, you will probably like this one very much. This work was published after Chopin's death and was given opus number 73.

CHORAL



Handy—arr. Johnson: St. Louis Blues. One side, and **Go Down Moses** (arr. Johnson). Hall Johnson Choir conducted by Hall Johnson. 1-10" disc (V-4553). 75¢.

Hall Johnson has dressed up these pieces in the Hollywood manner, and it is said that he knocks them right off their chairs night after night in city after city. Perhaps we are a bit too old-fashioned but such performances annoy us. We are very fond of both *St. Louis Blues* and *Go Down Moses*, but we'll take them straight—we can get along without the furbelows and curlicues, thank you.

Hospodi Polmilui. (Sung in Slavonic.) One side, and **Bach-Gounod—arr. Shvedoff: Ave Maria.** (Sung in Latin.) Don Cossack Chorus conducted by Serge Jaroff. 1-10" disc (C-4278M). 75¢.

Of particular interest is *Hospodi Polmilui*, the litany from the Russian Good Friday liturgy. M. Shvedoff has made a typical Don Cossack arrangement of the ever-popular Bach-Gounod *Ave Maria*, which you may or may not like. If you are a genuine Don Cossack fan you will probably like it very much. Recording—excellent.

MISCELLANEOUS



Giuliani: Grande Overture, Op. 61. Julio Martínez Oyanguren (guitar). 1-12" disc (V-13673). \$1.

As you listen to this record, it is difficult to realize that you are hearing one man with but two hands playing a guitar. Many persons think of this instrument in terms of a simple strumming accompaniment, but Oyanguren makes it a solo instrument of the first rank. The reproduction is excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

PRINTED IN U. S. A.

H. ROYER SMITH COMPANY

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 8

OCTOBER 1941

By mail to any address
50c. per year

THIS issue of THE NEW RECORDS will be a week late reaching you because of the new Federal Excise Tax which was placed on phonograph records effective October 1st. We did not know until that date just how this tax would affect retail record prices. Rumors of all kinds came thick and fast as soon as President Roosevelt signed the tax bill. Everyone knew that the cost of manufacturing records had increased considerably since the great reduction in record prices which took place just a little over a year ago, and many persons thought that the manufacturers would use the new tax as an excuse for boosting record prices considerably. We are very happy to announce that not one record manufacturer has done this. All they have done is to pass the tax on to the wholesalers, who in turn have passed it on to the retailers, and the retailers have passed it on to the record buying public. By this method, the 10% tax which the manufacturers pay becomes a 5% tax when it is passed on to the public. In other words, record prices have only been increased 5%. Certainly nothing could be fairer than that, and those persons, who are always ready to damn large companies, saying that they take advantage of the public at every opportunity, have nothing to say in this instance.

The manufacturers have not increased their list prices. Their advertising will probably state the list price as of September 30th with the notation "plus tax." This is an advantage to the record buyer, because if list prices had been raised they would have been made even amounts. In other word, a 50¢ record would probably have been raised to 55¢, and a 75¢ record to 80¢—as it is, the price is now 50¢ plus 5% or 53¢, and 75¢ plus 5% or 79¢. Most

retailers are not raising the individual prices of each record but are simply adding 5% to the total amount of the sale. This seems the fairest and most practical method. It is certainly easy for the buyer who wishes to order his records by mail—he simply adds up the amount of his order and adds 5%. The delivery charge, if any, is then added to this amount.

Of course, the manufacturers by not raising their list prices have saved themselves an immense amount of money by not making their current catalogues obsolete. And also no one knows how long the present rate of tax will remain in effect—there was considerable agitation for a 20% tax instead of the 10% tax which was finally levied by the Congress. Perhaps the manufacturers also have in mind the fact that if costs continue to increase, it is only a matter of time until record prices will have to reflect the additional costs, and the repricing of a 500-page catalogue is a mighty expensive job. This is no time for that.

As far as we can see, record buyers have little to worry about for the moment. In spite of the increase, they are only paying \$1.05 for a record that for years, up until last year, cost \$2. Taxation is always a difficult problem, and it is a miracle when everyone concerned is satisfied. As far as phonograph records are concerned, the miracle seems to have occurred.

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Despite Mr. Hitler's submarines and bombers a large shipment of records from England has just arrived. It contained a number of important items that have not been available for many months. As far as space will permit, we will list

below the most interesting ones. In some cases only a few copies of an item were received; those who are interested should place their orders without delay.

Elgar: The Dream of Gerontius—Prelude. BBC Symphony Orchestra conducted by Sir Adrian Boult. 1-12" disc (V-DB2194). \$2.50.

Debussy: Jardins sous la pluie. One side, and **Poulenc: Mouvements Perpetuels** and **Stravinsky: Etude.** Benno Moiseiwitsch (piano). 1-12" disc (V-C2998). \$1.90.

Handel: Concerto No. 7—Bourree. One side, and **Handel: Concerto No. 13—Cuckoo** and the **Nightingale.** Herbert Dawson (organ) and the London Symphony Orchestra conducted by Albert Coates. 1-10" disc (V-DA1261). \$1.85.

Elgar: Serenade in E minor for Strings, Op. 20. Three sides, and **Elgar: Contrasts, Op. 10, No. 3.** London Philharmonic Orchestra conducted by Sir Edward Elgar. 2-12" discs (V-DB2132 and V-DB2133). \$2.50 each.

Wagner: Lohengrin: Lohengrin's Ankunft (Act I, Scene 3). (Includes Lohengrin's Arrival; Farewell to the Swan; the Lohengrin—Elsa—Konig trio; and the chorus "Welch' holde Wunder"). Marcel Wittrisch (tenor), Käthe Heidersbach (soprano), Willi Domgraf-Fassbaender (bass), and Berlin State Opera Orchestra and Chorus conducted by Clemens Schmalstich. 1-12" disc (V-DB4400). \$2.50.

Elgar: Froissart Overture, Op. 19. Three sides, and **Elgar: Elegy, Op. 58.** London Philharmonic Orchestra conducted by Sir Edward Elgar. 2-12" discs (V-DB1938 and V-DB1939). \$2.50 each.

Elgar: Severn Suite, Op. 87. London Symphony Orchestra conducted by Sir Edward Elgar. Five sides, and **Elgar: Contrasts, Op. 10, No. 3.** London Philharmonic Orchestra conducted by Sir Edward Elgar. 3-12" discs (V-DB1908 to V-DB1910). \$2.50 each.

Plater: The March of the King's Men—Quick March. One side, and **Meyerbeer—arr. T. C. Brown: Le Prophète—Coronation March.** Massed Bands of the Aldershot and Eastern Commands conducted by Denis J. Plater and Leslie Seymour, respectively. 1-10" disc (V-B8584). \$1.35.

ORCHESTRA



Mahler: Symphony No. 1 in D major. Minneapolis Symphony Orchestra conducted by Dmitri Mitropoulos. 6-12" discs (C-11609D to C-11614D) in album. Columbia Set M-469. \$6.50.

The most significant symphonic recording of the year is the first recording of the Mahler *First Symphony*, presented by Columbia. It is said of many composers that this poor soul or that poor soul is sadly neglected, but of none is it more the truth than of Mahler. For here was a man of exceedingly great talent. Being a conductor of great renown, his familiarity, in a practical way with the orchestra served him well in orchestrating his works. His technical knowledge was vast, and frequently exceeded his actual inspiration; but he is credited with having returned to true counterpoint, as distinguished from the "working" of themes method developed by Wagner. In any event, his importance is conceded unanimously, but unfortunately conductors overlook programming his works.

Mitropoulos has a fondness for the *First Symphony*, and many readers doubtless heard him perform it over the air last winter from New York. But one hearing is hardly enough. Even though it is his first symphonic work, Mahler did not produce immature utterings. The amusing funeral march (third movement) on "Frère Jacques" is clever and witty and serves as a fine foil to the exciting finale. Mitropoulos gives an interesting and colorful performance of this music, and as the music is well adapted to individual methods such as are Mitropoulos', we feel the rendition is good, although we have nothing to compare it with. The reproduction is clear and incisive, and adds to the lustre of the performance.

Again recordings are laying another large stone in the solid foundation being built in America today for the widespread appreciation of great music. Gustav Mahler is one man destined for greater appreciation, and this very recording will add impetus to the movement to have his works performed more often. S.

Tchaikovsky: Symphony No. 5 in E minor, Op. 64. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 5-12" discs (C-71194D to C-71198D) in album. Columbia Set M-470. \$5.50.

Contrary to the opinion of some these days, Tchaikovsky has *something*. The *Fifth Symphony* is a thrilling masterpiece. One has a sense of satisfaction after spending three-quarters of an hour with it, and this may be because of its splendid proportion throughout, for it all seems so well balanced. It may also be

due partly to the magnificent bravura passages which close the symphony, as one does not soon forget them.

Issued in England in March 1940, this set has been eagerly awaited by many in our country. For some time an adequate recording of the Tchaikovsky *Fifth Symphony* has been needed. Many feel that Stokowski is entirely too mushy and melodramatic in his performance, which now suffers also from age (Victor M-253). On the other hand, the more recent version by Rodzinski and the Cleveland Orchestra (Columbia M-406) is played too fast, too straightforward. Evidently realizing this, Columbia brought the Beecham set over and now makes it available. We are glad they did. The Beecham performance is definitely not a highly dramatic one; but it is interesting, and in such good taste that previous notions are forgotten while one hears Beecham's way. The care which he has lavished on this reading, and the minute detail, the marvelous finish of the playing, all make this an unusual performance of Tchaikovsky. His balance between the various choirs of the orchestra and his treatment of the third movement in particular is such as we have never before heard. Many other instances could be mentioned.

We have heard a certain conductor give a truly monumental and ideal performance of the *Fifth*, but that is something to be heard infrequently. The Beecham rendition is one that can be heard many times without danger of it wearing poorly. The present set also has excellent reproduction to recommend it, although the breaks are awkward in several instances. We are sure that a vast majority of the people will prefer this new set to any already in the catalogues, and we certainly recommend it to anyone who has not yet added this staple item to his collection. S.

Shostakovich: Symphony No. 1 in F major, Op. 10.

Cleveland Symphony Orchestra conducted by Artur Rodzinski. 4-12" discs (C-11622D to C-11625D) in album. Columbia Set M-472. \$4.50.

The new Columbia recording presented here of the *First Symphony* of Dmitri Shostakovich has much to recommend it over the Stokowski version (Victor M-192) in the reproduction alone, the latter showing its age very badly. The Columbia reproduction is especially fine this time and the surfaces extremely quiet. We were anxious to compare the performances of the two conductors, Stokowski and Rodzinski, and here's our opinion. Rodzinski's version is preferable. Stokowski seems to approach the work with more subtlety, colors the music with darker hues, and even creates a nostalgic atmosphere at times. Rodzinski plays the music with far greater vitality, more zest

and sparkle, and a keener appreciation for the bold, dashing, even violent orchestration of the earlier Shostakovich. This is quite evident in the opening movement, and also in the second movement. Stokowski achieves more luscious coloring in the third movement, but the music hardly gains by it. In the last movement Rodzinski delineates the complexities of the music masterfully, and the closing bars of the symphony sound entirely different from Stokowski.

Columbia can feel justly proud of this album as it is just about the best thing yet from the Clevelanders (who have come forth with several fine performances). As for the music itself, well—those who do not like "modern" music (or imagine so) will just pass it up. The rest of us who are eager to hear a new voice, new thought, fresh technique—we will enjoy every minute. The *First Symphony* is not distressingly dissonant; it is very interesting. And it is the only symphony Shostakovich will ever write in that style, for he has since tried to adopt a different style with each new work. It is surely a distinguished and representative work of our time. S.

Ravel: La Valse. Three sides, and **Rimsky-Korsakov: Coq d'Or—Bridal Procession (Act III).** San Francisco Symphony Orchestra conducted by Pierre Monteux. 2-12" discs (V-18160 and V-18161) in album. Victor Set M-820. \$2.50.

Few persons think of *La Valse* as anything more than some sort of a waltz with "modern" treatment and dissonances and a crazy ending. Actually this is far from the truth. *La Valse* will reveal great depths of thought and inspiration upon repeated hearings. It is said that reflections of the war (World War I) which had ended a while before Ravel began to compose *La Valse*, are to be found in it. And such must be the case, else how can one explain the sudden ceasing of the lovely tunes, richly and beautifully orchestrated, which give way to the angular, clashing harmonies and progressions? The agitation and frustration of war-torn minds are revealed in the latter half of *La Valse*, after a sweeping, sensuous opening. In all it is a piece to be reckoned with seriously, and yet one which may be thoroughly enjoyed repeatedly.

As this magnificent recording will attest, it is a pity that Pierre Monteux has been neglected by recording companies in this country. He is unquestionably an outstanding figure in the realm of conductors, having had the distinction of introducing many important works to the world in premiere performances (Stravinsky, Ravel, et al.). His taste is always the best, and his work always sincere, and backed up with a great musical knowledge. The San Francisco Orchestra performs well, and enjoys first-rate reproduction. The fourth side filler presents the best performance yet of the oft-recorded *Coq d'Or Bridal Procession*. S.

Reger: Variations and Fugue on a Mozart Theme, Op. 132. Saxonian State Orchestra conducted by Karl Böhm. 4-12" discs (V-13767 to V-13770) in album. Victor Set M-821. \$4.50.

(This annotation is reprinted from the December 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

If you have patience, you will very likely enjoy this Reger work; but you must have patience, and plenty of it. Reger very often has something to say, and he says it very beautifully, but it takes him a long while to do it. In our opinion, in the present composition, it is well worth waiting for. Karl Böhm, by means of his very able conducting, makes the waits as interesting as anyone possibly could. Satisfactory reproduction attends this recording.

Three Rossini Overtures. 4-12" discs (V-18167 to V-18170) in album. Victor Set DM-825. \$4.50.

La Scala di Seta—Overture. BBC Symphony Orchestra conducted by Arturo Toscanini.

Semiramide—Overture; *L'Italiana in Algeri*—Overture. Philharmonic-Symphony Orchestra of New York conducted by Arturo Toscanini.

This album is designed for those who have automatic phonographs with drop mechanisms. Victor has taken these recordings by Toscanini, which have enjoyed large sales as individual discs, and placed them in an album in automatic sequence. This is glorious music, and the present album should be a very attractive item for those who have instruments on which it may be played conveniently.

Tchaikovsky: Overture 1812. Cleveland Orchestra conducted by Artur Rodzinski. 2-12" discs (C-11630D and C-11631D) in album. Columbia Set X-205. \$2.50.

Of the many recordings of this famous overture available, it is quite possible that a substantial majority of persons may select this spirited and particularly faithfully recorded version by the Cleveland Orchestra under the distinguished direction of Artur Rodzinski. And just in passing, we would like to call to the attention of those who have recently become interested in recorded music, the very excellent recordings that have been issued under Rodzinski's direction. A number of them will be found in the Columbia catalogues, and it is our experience that if the label bears Rodzinski's name you can rest assured that record is at least a highly satisfactory one, both from a musical and a reproduction standpoint.

Bach—arr. Walton: The Wise Virgins—Ballet Suite. Sadler's Wells Orchestra conducted by William Walton. 2-12" discs (V-13752 and V-13753) in album. Victor Set M-817. \$2.50.

Although written as incidental music for a ballet performed last year at Sadler's Wells Theatre in England, we who hear it on records are primarily concerned with this suite as an orchestration of Bach secular works. The excerpts were chosen by Lambert from Bach cantatas and organ works, and re-orchestrated by William (Façade) Walton.

Briefly, this set is exquisite! There are many who will shudder, horror-stricken, at the slight suggestion of a light, flowing lilt, or swing of the rhythm. There are some who will find the use of woodwinds somewhat startling in spots, disrespectful. We cry "Bravo," and contend that Bach would have more to say for Walton's delightful treatment of this gorgeous music than he would for Dr. Stokowski's exciting, dramatic revisions. The intense beauty and stunning architecture of the Master have merely been relegated by Walton to the modern chamber orchestra, an instrument of precision, efficiency and tonal excellence which, in the 17th century, existed only in Bach's imagination. We recommend this set unconditionally, as a transcription, as a performance, and as a recording. M.

Taylor: Peter Ibbetson—Suite. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 2-12" discs (C-71204D and C-71205D) in album. Columbia Set X-204. \$2.50.

Deems Taylor's *Peter Ibbetson* enjoys the distinction of holding the world's record for the number of Metropolitan performances of works by Americans. It was given sixteen times in four seasons, breaking the former mark of Taylor's first opera, *The King's Henchman*, by two performances.

The work here recorded is an orchestral suite from the opera arranged by the composer, consisting of *Peter Ibbetson Waltzes*, *Prelude to Act II*, and *Dream Music*. The music is facile, unoriginal, of the dramatic-romantic kind. It is commendable as the work of a highly successful and popular radio commentator, newspaper correspondent, critic, author of a "best-seller" on music, and general jack-of-all trades. As an American composer, however, Taylor must be considered a minor poet, writing in a popular-classical vein.

There is a decided lack of bass in the recording, probably because of the inexpert placing of microphones. The bass can be heard distinctly, but the tonal effect is a high, nasal one, with poor separation of orchestral voices. M.

Ponchielli: La Gioconda—Dance of the Hours. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (C-11621D). \$1.

A spirited and well recorded version of this popular selection played by one of the country's leading symphonic orchestras. A record that is bound to be an excellent seller.

J. Strauss: Wine, Women, and Song, Op. 333. Paris Conservatory Orchestra conducted by Felix Weingartner. 1-12" disc (C-71210D). \$1.

Weingartner gives a fine spirited performance of this popular Strauss music—one that will appeal to a large number of music lovers. The reproduction is splendid.

Grofé: Grand Canyon Suite. Andre Kostelanetz and his Orchestra. 4-12" discs (C-7381M to C-7384M) in album. Columbia Set M-463. \$4.50.

Ferde Grofé's *Grand Canyon Suite* has been popular with American audiences ever since it was first performed in Chicago in 1931. Whiteman made a recording of it several years ago for Victor and it has enjoyed a steady sale. However, we rather feel that most persons will prefer the present modern recording by Kostelanetz now that it is available. The *Grand Canyon Suite* is without question one of the most important works in the realm of American symphonic jazz and is often mentioned in the same breath with Gershwin's *Rhapsody in Blue*—persons who like the latter will probably find Grofé's suite of interest.

MacDowell: To a Wild Rose. One side, and **MacDowell: To a Water Lily.** Andre Kostelanetz and his Orchestra. 1-10" disc (C-4279M). 75¢.

If you are troubled with insomnia, Kostelanetz's performances of these sweet little pieces are just the remedy. We played them on a warm afternoon and found ourselves yawning before one side was half through. The reproduction is satisfactory.

Tchaikovsky: Overture "Hamlet," Op. 67b. London Philharmonic Orchestra conducted by Antal Dorati. 1-12" disc (V-13760). \$1.

Tchaikovsky's own condensation of his *Hamlet*—*Overture-Fantasia* nicely played by the London Philharmonic and splendidly recorded. Typical Tchaikovsky music that will be cherished by the great Russian's host of admirers.

Tchaikovsky: Quartet in D major, Op. 11—Andante Cantabile. String Orchestra conducted by Leslie Heward. 1-12" disc (C-7389M). \$1.

Another nice recording of the ever-popular *Andante Cantabile*, played with taste and well recorded by a splendid little orchestra.

Rossini: La Gazza Ladra—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-13751). \$1.

Of the many recordings of this popular overture that have been made available the "Pops" is definitely "tops." This lively and sparkling selection is "duck soup" for Fiedler and his men and they make the most of their opportunity. One of the best "Pops" records in months.

CHAMBER MUSIC



Mozart: Serenade No. 11 in E flat major, K.375 (for 2 oboes, 2 clarinets, 2 horns, 2 bassoons). Members of the Alumni Orchestra of the National Orchestral Association conducted by Richard Korn. 3-12" discs (V-18171 to V-18173) in album. Victor Set M-826. \$3.50.

A Serenade, in the days of Mozart and Haydn, was a light symphony, unconventional in both number of movements and instrumentation. Scored for eight wind instruments, this work is written in five movements, consisting of two *menuetti*, flanking the predominant *adagio*; a first movement *allegro* in sonata-form and a finale *allegro* of exceptional spontaneity.

The tonal effect of this small orchestra is indeed charming. It must be remembered that the prominence of the clarinet in this work, an instrument with which we are so familiar, was very unusual in Mozart's day. This octet is, therefore, a striking example of the success with which Mozart experimented with this instrument. His efforts are responsible for the eventual inclusion of the clarinet in the symphony orchestra.

The exquisite *adagio* is cited by Abert as convincing evidence that Mozart can rightly be called the ancestor of the Romanticists. Abert considers this work, along with the *C Minor Serenade* (K.388), the completion of a gradual transition from the old classical conception of the Serenade, embodying a patterned logic in reasoning and the strictest working out of ideas to "the free development of all means of expression."

Mr. Korn and the Alumni Orchestra of the N.O.A. are to be congratulated for a fine performance of a first recording of this work. M.

Beethoven: Quartet No. 13 in B flat major, Op. 130.

Busch Quartet. 5-12" discs (C-71220D to C-71224D) in album. Columbia Set M-474. \$5.50.

The Busch Quartet appears under the Columbia banner for the first time with this superb recording of one of the greatest quartets in the whole realm of chamber music. You will recall that this work is in six instead of the usual four movements, and that the original last movement seemed too long to Beethoven's publisher and so a shorter one was substituted. The longer one became the *Grand Fugue*, Op. 133. The Budapest String Quartet made a recording of this work several years ago, and it is probable that most persons will wish to make a comparison of these two versions. We rather prefer the present album, but that may be a purely personal choice. Both are excellent.

Saint-Saëns: Sonata No. 1 in D minor, Op. 75.

André Pascal (violin) and Isidore Philipp (piano). 3-12" discs (C-P71211D to C-P71213D) in album. Columbia Set M-471. \$3.50.

This recording has two points of interest—it is the only available recording of this work, and it gives American music lovers an opportunity to listen to the playing of the famous French musician and pedagogue, Isidore Philipp, who, by the way, was well acquainted with the composer. The work itself is not of great value, but it is very pleasing to listen to and will be of interest to the discerning collector. Although the recording was made in France by Pathé some six or eight years ago, it sounds very well and will be entirely acceptable to all those who are interested in this set of records.

Vinci: Sonata in D major. René Le Roy (flute)

and Yella Pessl (harpsichord). 1-12" disc (V-18086). \$1.

Leonardo Vinci (1690-1730) is remembered chiefly for his comic operas which met with great success when they were produced in Naples during the composer's lifetime. This charming bit of chamber music of his has survived and is beautifully played and faithfully reproduced, making this a mighty attractive record. If you would like to turn back the pages of music some two hundred years, you can do it very easily by playing this disc upon your phonograph. We found it a delightful experience.

Mozart: Sonata No. 36 in E flat major, K.380.

Albert Spalding (violin) and Andre Benoist (piano). 2-12" discs (V-18156 and V-18157) in album. Victor Set M-819. \$2.50.

Of the many sonatas which Mozart wrote for violin and pianoforte, this is one of the most interesting. In view of this fact, it is strange that it has not been recorded before, or at least we have no knowledge of its having been recorded. Albert Spalding is at his best in music of this character, and as the reproduction is particularly fine, we can recommend this set of discs most highly.

Schönberg: Pierrot Lunaire. Erika Stiedry-Wagner (vocalist); Rudolf Kolisch (violin and viola); Stefan Auber (violoncello); Edward Steuermann (piano); Leonard Posella (flute and piccolo); Kalman Bloch (clarinet and bass clarinet); conducted by Arnold Schönberg. 4-12" discs C-71157D to C-71160D) in album. Columbia Set M-461. \$4.50.

It is interesting to conjecture what course music might have taken in the last few decades had it not been for Arnold Schönberg. He parallels Liszt as an important influence in the field of composition, though, unlike Liszt, his creative ability is very great. The Realism of Moussorgsky and the Neo-Romanticism of Richard Strauss opened new doors, but the creative genius and brilliant logic of Schönberg literally tore down the walls of existing musical structure, revealing the limits, or limitlessness of music both as a Science and as an Art.

In the short fourteen years of his first period he completely exhausted the possibilities of traditional forms and came to a dead stop. His works throughout this period show bold, revolutionary strides into what is now called the atonal, or keyless field (Schönberg actually denies the possibility of completely keyless music!). *Pierrot Lunaire* is the final stepping stone into the new, strange realm. It is documentary evidence of what to Schönberg was a disturbing revelation. After its completion, Schönberg gave up composition for four years, and turned to painting, a field in which he was strikingly successful.

Pierrot Lunaire was written as an accompaniment to a poem by Albert Giraud, consisting of twenty-one verses, or short melodramas. It is scored for small chamber orchestra and vocalist. The voice part in itself is unusual, and is not sung, but executed in the manner of a dramatic reading. The rise and fall of inflection must, however, adhere to the notes written for the part. The first seven pieces, though extremely chromatic and melodically unorthodox, are definitely romantic. The eighth episode is the turning point, an almost completely cerebral work in the strictest form, of severe, calculated construction. With

few exceptions, notably the rhapsodic *Serenade*, the rest of the pieces are rigid, intellectual edifices in an atonal medium.

It is highly improbable that Schönberg's compositions will ever have a popular appeal. Without a dominant note, or "home base," to which either the horizontal flow of a single melodic line or the chorded progression of vertical music can be related, the average listener is completely lost. Approaching such music with a "key" perspective, he wanders aimlessly from one instrument to another in search of a key, or starting point, from which he hopes to unjumble what appears to be incoherent confusion. The public will first have to tire of the relative simplicity and naïveté of conventional keyed music, with its melodic and related harmonic limits, before it will invade the atonal realm—a transition that might well take several thousand years!

This performance can, of course, be considered a definitive one, for in addition to the conductor, the ensemble boasts three members who have been associated with the composer and with this composition for over twenty years. The most difficult part of this incredibly taxing score, that of the vocalist, is performed by Erika Stiedry-Wagner, one of the few who have attempted this role to the complete satisfaction of the composer. This historic performance has been excellently recorded. M.

CONCERTO



Brahms: *Double Concerto in A minor*, Op. 102.

Jascha Heifetz (violin) and Emanuel Feuermann (violoncello) with The Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs (V-18132 to V-18135) in album. Victor Set M-815. \$4.50.

The all-but-neglected *Double Concerto* of Brahms, now appears as the feature set, no less, on this month's Victor list. Nor are we surprised at its neglect in this day of stellar soloists, when we realize the difficulty in bringing together two first rank artists to perform it. Nevertheless, we have it here in a surpassing recording. The great technical intricacies of the *Double Concerto* are easily encompassed by the peerless artists Victor presents in this work. Heifetz and Feuermann are all that one would expect, and Ormandy again demonstrates his remarkable ability as an accompanist, and his faculty for coordinating soloists and orchestra in concerto work.

As usual, the very neglect of this work immediately put us in sympathy with it; as anything unhackneyed is indeed refreshing these days. And we truly found much of interest in the work. In the first place it seems to move faster than Brahms' larger works usually do. This may be due in part to the very spirited

performance, but the work itself contains very few "fillers," "bridges," and such dull passages as often creep into Brahms. The *Double Concerto* is clearly a product of Brahms' experience in previous concertos, and in sonatas for violin or 'cello, and in it are expressed some profound and dramatic ideas of the master. Anyone for whom Brahms' music holds any interest will find fascination in this great work of his. The present recorded performance is to be recommended as the best from every standpoint. The modern reproduction gives it preference over the fine performance by Thibaud and Casals which is now very old. S.

"The Heart of the Concerto." Jesús María Sanromá (piano) and the Victor Symphony Orchestra conducted by Charles O'Connell. 4-12" discs (V-13756 to V-13759) in album. Victor Set M-818. \$4.50.

Bach: *Concerto No. 1 in D minor*—Second and Third Movements. One side, and Mozart: *Concerto No. 20 in D minor*, K.466—Second Movement. (V-13756.)

Schumann: *Concerto in A minor*, Op. 54—Second Movement. One side, and Beethoven: *Concerto No. 3 in C minor*, Op. 37—First Movement. (V-13757.)

Grieg: *Concerto in A minor*, Op. 16—First Movement. One side, and Tchaikovsky: *Concerto No. 1 in B flat minor*, Op. 18—First Movement. (V-13758.)

Rachmaninoff: *Concerto No. 2 in C minor*, Op. 18—Third Movement. One side, and Gershwin: *Rhapsody in Blue*—Andantino moderato. (V-13759.)

(Each movement listed above is an abridged version.)

A word of greeting to Charles O'Connell is certainly not out of place at this time. Mr. O'Connell conceived, arranged, and directed with superb taste the previous album entitled "The Heart of the Symphony"—a set of discs that probably did more to interest the uninitiated in symphonic music than any other one thing that we can think of. The album was a great success, and thousands and thousands of copies of it were sold throughout the country. Now, Mr. O'Connell, with the talented aid of Jesús María Sanromá, has done the same thing with the piano concerto. He has selected the most appealing movements from a number of the most popular concertos and abridged them so that they fit nicely on one side of a 12-inch record. We feel sure that many persons, who now think that a piano concerto is too much for them, will wish to possess the complete work when they hear the enticing sample contained in this excellent set of discs. As usual, Mr. O'Connell's intelligent and always truly refined direction is in evidence. The reproduction throughout is of the best. R.

OPERA



Voices of the Golden Age of Opera, Vol I. 5-12" discs (V-18140 to V-18144) in album. Victor Set M-816. \$5.50.

Thomas: Hamlet—Drinking Song (Act II). Titto Ruffo (baritone) with orchestra. One side, and **Verdi: Traviata**—Ah! fors' è lui (Act I). Marcella Sembrich (soprano) with orchestra. (Both sung in Italian.) (V-18140.)

Puccini: Madama Butterfly—Un bel di, vedremo (Act II). (Sung in Italian.) Geraldine Farrar (soprano) with orchestra. One side, and **Bizet: Carmen**—Flower Song (Act III). (Sung in French.) Charles Dalmores (tenor) with orchestra. (V-18141.)

Puccini: Tosca—Scarpia's Air (Act II). (Sung in Italian.) Antonio Scotti (baritone) with orchestra. One side, and **Wagner: Tannhäuser**—Dich teure Halle (Act II). (Sung in German.) Johanna Gadschi (soprano) with orchestra. (V-18142.)

Donizetti: Lucia di Lammermoor—Mad Scene (Act III). (Sung in Italian.) Nellie Melba (soprano) with orchestra; flute obbligato by John Lemmoné. One side, and **Thomas: Le Caid**—Drum Major's Air (Act I). (Sung in French.) Pol Plançon (basso) with orchestra. (V-18143.)

Bizet: Carmen—Habanera (Act I). (Sung in French.) Emma Calvé (soprano) with orchestra. One side, and **Verdi: Ernani**—O sommo Carlo (Act III). (Sung in Italian.) Mattia Battistini (baritone) assisted by Emilia Corsi, Luigi Colazza, Aristodemo Sillich, with chorus and orchestra. (V-18144.)

As we carefully played the records in this remarkable collection, many thrilling evenings at the opera were brought to mind. We are not so old, but we remember hearing all of these great artists with the exception of Battistini, who could not be persuaded to come to the United States. The story goes that he made one trip to South America and became so seasick, both coming and going, that no one could coax him to make another sea voyage. We remember hearing as a child of the fabulous sums that were supposed to have been offered him for appearances in

this country and the rumors that he was to appear with this or that opera company the next season, but they were merely rumors. Nothing came of it, and few Americans know of him except through his records, which enjoyed a wide sale during the early days of the phonograph.

The earliest recording in the present collection is that made by Pol Plançon on March 14, 1906. This was made at a recording engagement at the end of his last season with the Metropolitan. The latest recording is that of Titto Ruffo, which was made on May 13, 1920. The dates on which each of the recordings in this collection were made are indicated on the record labels. We rather feel that we oldsters are not the only ones who will be interested in this album—many youthful music lovers, to whom these artists are merely names, will welcome this opportunity of hearing the opera stars that their mothers and fathers, and grandmothers and grandfathers, praised so highly. They will wish to compare those artists with the singers that adorn the operatic stages of today. If they find these recordings interesting, perhaps they will haunt the record shops which specialize in second-hand records of rare musical or historic interest. Collectors of such records are definitely increasing, and at least one such shop may be found in nearly every metropolitan center.

Of particular value is the booklet which accompanies this album—it contains brief but intensely interesting biographical sketches of every artist included in this collection. These discs may be purchased separately at \$1 each. R.

Rocca: Il Dibuk—Ecotti, mia bella omica (Act III). One side, and **Rocca: Il Dibuk**—Ma ora torno verso l'anima tua (Act III). Augusta Oltrabella (soprano) and Gina del Signore (tenor) with La Scala Orchestra conducted by G. Antonicelli. 1-12" disc (V-13781). \$1.

This excellent record offers an opportunity to hear two duets from the modern Italian opera *Il Dibuk* by Lodovico Rocca (1895-). This work is based on the play *The Dybbuk*, which caused quite a sensation when it was produced several years ago. The artists who made these recordings are probably the same who created the roles when this opera was given at La Scala in Milan. The music is tuneful and the singing of a high order. Reproduction—very good.

Donizetti: The Daughter of the Regiment—four Arias. Lily Pons (soprano) with the Metropolitan Opera Orchestra conducted by Pietro Cimara. 2-12" discs (C-71248D and C-71249D) in album. Columbia Set X-206. \$2.50.

Columbia announces that Lily Pons is now an exclusive Columbia artist by issuing this pair of discs in one of the most attractive albums we have seen—a reproduction in full color of a painting by Carl Erickson of Miss Pons as the "Daughter of the Regiment" adorns the cover. Perhaps the thought that this album would make a most acceptable gift occurred to those at Columbia with commercial as well as artistic instincts.

For this album Miss Pons selected four arias from *The Daughter of the Regiment* in which she made such a great success at the Metropolitan last season, and in which she is again to appear this season. The arias are: *Chacun le sait; Il faut partir; Et mon cœur va changer; et Salut à la France*. This gay and light-hearted opera suits Miss Pons perfectly and she sings each aria as if she were thoroughly enjoying it. We can recommend this pair of records to all those who would turn from the strenuous cares of the present and find real enjoyment in pure musical delight—just relax and enjoy Miss Pons' glorious voice to the fullest. The excellent accompaniments supplied by the Metropolitan Orchestra under the direction of Pietro Cimara, and the very realistic reproduction, are added features. R.

Leoncavallo: Pagliacci. (Complete recording.) Soloists, Chorus of La Scala, and Milan Symphony Orchestra conducted by Lorenzo Molajoli. 9-12" discs (C-71230D to C-71238D) in album. Columbia Set Op. 22. \$9.50.

Canio—Francesco Merli (tenor).

Nedda—Rosetta Pampanini (soprano).

Tonio—Carlo Galeffi (baritone).

Peppe—Giuseppe Nessi (tenor).

Silvio—Gino Vanetti (baritone).

Now American opera lovers may have a choice between this recording and the Victor set, with Gigli in the role of Canio, which was also made at La Scala. The Victor version was made in 1934 and was released in America several years ago, while the present set was made about 1930 and is just being released this month. Some persons may prefer Merli to Gigli but we rather feel that they will be few and far between. It doesn't seem to us that another complete recording of *Pagliacci* is needed at this time, but as the record buyer has everything to win and nothing to lose, he may as well take advantage of his opportunity and make his choice between the two versions now available.

VOCAL

Duparc: Chanson Triste. One side, and **Bachelet: Chère Nuit**. (Both sung in French.) Eleanor Steber (soprano) with piano accompaniment by James Quillian. 1-12" disc (V-18088). \$1.

The young American soprano, Eleanor Steber, offers her first Victor record this month. She is known to many music lovers as a winner of the Metropolitan auditions, and for her appearances on several outstanding radio programmes. In announcing Miss Steber, Victor mentions quite properly that in listening to her recordings, one immediately thinks of Alma Gluck. The warmth, flexibility, and color of Miss Steber's voice is very similar to Gluck's in that great artist's prime. It is just the sort of voice that will appeal to millions. We are happy to note that Miss Steber has chosen for her first record two lovely songs by modern French composers—songs that one does not hear every day. In doing that, her first record will appeal to the discerning—she can sing *Carry Me Back to Old Virginny* a little later. If you are not acquainted with this outstanding young artist, the present disc offers an excellent introduction.

Bach—arr. O'Connell: Now Let Every Tongue Adore Thee (Chorale from "Sleepers Awake"). Dorothy Maynor (soprano) and the Philadelphia Orchestra conducted by Eugene Ormandy. One side, and **Bach—orch. O'Connell: Herzliebster Jesu** (Chorale from "St. Matthew Passion"). Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-18166). \$1.

Lovers of the music of the immortal Bach will doubtless be most enthusiastic about this lovely record. Dorothy Maynor's singing of the beautiful chorale *Now Let Every Tongue Adore Thee* makes an outstanding recording, and Mr. O'Connell's orchestral transcription of *Herzliebster Jesu* played by the Philadelphia Orchestra under Eugene Ormandy is a worthy companion. Here is a disc that we can recommend without reservation.

Woodforde-Finden: Four Indian Love Lyrics—Kash-Miri Song (No. 3) and Till I Wake (No. 4). (One side, each.) John McCormack (tenor) with piano accompaniment by Gerald Moore. 1-10" disc (V-2169). 75¢.

John McCormack, after being in retirement for several years, is again singing for the men in the camps in Great Britain and has made a few recordings for H.M.V. This is the first one to be released in this country. This great artist has lost none of his skill, although his voice is not of course of the same timber as it was in his prime.

Rimsky-Korsakov: The Rose and the Nightingale. One side, and **Thayer: My Laddie.** Josephine Antoinette (soprano) with piano accompaniment by Stuart Ross and flute obbligato by J. Henry Bove. 1-10" disc (C-17285D). 75¢.

Run-of-the-mill renditions of two well-known selections satisfactorily reproduced.

Swing Low, Sweet Chariot. One side, and **Ev'ry Time I Feel de Spirit.** John Charles Thomas (baritone) accompanied by the Victor Concert Orchestra conducted by Nathaniel Shilkret. 1-10" disc (V-2168). 75¢.

This is as brilliant recording as we have ever heard—tops in "high fidelity" reproduction. Shilkret puts a tricky accompaniment back of Thomas' spirited singing that gives this disc a punch that will carry it into many homes. Not for those who like "simon pure" negro spirituals.

de Trejada: Violetas (Violets). One side, and **de Trejada: La Perjura (The Faithless One).** (Sung in Spanish.) Carlo Morelli (baritone) with orchestra conducted by Alfredo Antonini. 1-10" disc (C-17283D). 75¢.

Carlo Morelli of the Metropolitan pulls at the heartstrings with these Spanish ballads. Very good if you like that sort of thing. Well recorded.

American Folk Lore—Volume 3. John Jacob Niles (tenor) accompanying himself on piano or dulcimer. 3-10" and 1-12" discs (V-2171 to V-2173 and V-18087) in album. Victor Set M-824. \$3.75.

You Got to Cross that Lonesome Valley. One side, and *The Lass from the Low Countree.* (V-2171.)

Black Is the Color of My True Love's Hair. One side, and *Go 'Way from My Window and One Morning in May.* (V-2172.)

The Wife of Usher's Well. One side, and *The Death of Queen Jane.* (V-2173.)

Little Mattie Groves. (V-18087.)

Victor offers a third volume of American folk songs as collected and sung by John Jacob Niles. Those who are interested will find several choice items in the present volume. These discs are not recommended for children.

Smoky Mountain Ballads. (Edited by John A. Lomax). Various native artists. 5-10" discs (V-27493 to V-27497) in album. Victor Set P-79. \$3.

Collectors of Americana will be interested in these "hill-billy" songs of our mountain folk. John A. Lomax, a noted authority on the subject of American folk music, has selected the recordings contained in this unique album and has written a leaflet containing copious notes on each selection. We might mention that the notes are just as interesting as the records themselves—to us they were more interesting.

PIANO



Rachmaninoff: Suite No. 2, Op. 17 (for two pianos). Five sides, and **Rachmaninoff—trans. Babin: How Fair This Spot, Op. 21, No. 7 and Floods of Spring, Op. 14, No. 4.** Vitya Vronsky and Victor Babin (pianos). 3-12" discs (V-13775 to V-13777) in album. Victor Set M-822. \$3.50.

The Rachmaninoff *Suite No. 2* follows closely the release last March of the *Suite No. 1*, also played by Vronsky and Babin. During the past couple of years there seems to have been quite an increase in the release of two-piano recordings, due obviously to a greater demand for them. As one listens to two-piano playing that is done well, the greatness and fascination of the art is apparent. Vronsky and Babin are one of the leading two-piano teams, and their performance of this second two-piano suite of Rachmaninoff is truly a fine one. The music, while probably not as ambitious as the first suite, appears to have more to say. The richness of the writing is in itself of great interest, and the technical difficulty of the fourth movement commands attention. Vronsky and Babin make the most of their opportunities, and anyone who found the *Suite No. 1* to his liking, will unquestionably be pleased with the present release. Others wishing to strike an acquaintance with two-piano literature will do well to hear either of the suites mentioned. The fourth side "fillers" listed above are pleasing little encores well performed. The reproduction throughout is of the best. S.

Mozart: Rondo in A minor, K.511. Guiomar Novaes (piano). 1-12" disc (C-71208D). \$1.

The choice is between the present recording and the earlier Paderewski version which was released by Victor in June 1939. Either would be entirely satisfactory to us. Both show playing of the first order and the reproduction in either case is very fine.

Wagner—trans. Sanromá: Die Walküre—Magic Fire Music. One side, and **Sinding: Rustle of Spring, Op. 32, No. 3 and Grieg: La Papillon, Op. 43, No. 1.** Jesús María Sanromá (piano). 1-12" disc (V-18153). \$1.

Sanromá has made a very attractive transcription of the well-known *Magic Fire Music* and gives an impeccable performance of it upon this disc. The other side contains two little pieces that are known to all students of the piano. If you like to listen to a fine pianist play pieces that are familiar, you'll probably find this record fascinating.

Scriabine: Poëme Satanique, Op. 36. One side, and **Scriabine: Prelude No. 3, Op. 74.** Samuel Yaffe (piano). 1-10" disc (PC-6). \$1.

Scriabine: Vers la Flamme, Op. 72. Samuel Yaffe (piano). 1-10" disc (PC-7). \$1.

Scriabine: Sonata No. 9, Op. 68 (The Black Mass). Three sides, and **Scriabine: Poem No. 2, Op. 69 and Poem No. 1, Op. 70 and Etude in Sevenths, Op. 65, No. 2.** Samuel Yaffe (piano). 2-10" discs (PC-15 and PC-16). \$1 each.

Paracet Music Disc proposes to issue a series of recordings of the music of the Russian mystic Alexandre N. Scriabine (1871-1915). For this venture the services of the young American pianist, Samuel Yaffe, have been engaged. The discs listed above are four from a proposed list of fourteen. This seems a worthy project, for many American musicians feel that Scriabine has been grossly neglected and that his works rate with the most important of our era. They believe that he has been misunderstood, and that there is a depth of passionate meaning beneath that which seems to many mere dissonance and jumble of sounds. These records should not be passed by with a hurried single playing, and they probably will not be, for they will only be attractive to those persons who are really interested. Mr. Yaffe gives impeccable performances, and the reproduction is entirely satisfactory.

Lehar—arr. Rubinstein: Arabesque on tunes from "The Merry Widow." Beryl Rubinstein and Arthur Loesser (pianos). 1-12" disc (C-71209D). \$1.

A novelty for two pianos skilfully played by the arranger and his partner. Nothing of great moment but pleasing enough in its way. Nicely recorded.

ORGAN



Hadley—trans. Courboin: Elegie. Dr. Charles M. Courboin playing the organ of the American Academy of Arts and Letters, New York City. 1-12" disc (V-18085). \$1.

This somber composition, which Henry Hadley wrote for violoncello and piano, has been transcribed for organ by the present soloist. After writing the word somber, we looked up its meaning in the dictionary and found that it meant—dull; gloomy; sad; grave. We played this recording again and feel that we have used the correct word to describe it. As incidental music for a funeral this selection would be ideal.

Bach: Fugue in E flat major ("St. Ann"). Karl Linder (organ). 1-10" disc (D-P05117). \$1.

This disc was pressed from an original Polydor master by Decca in England. It is a splendid little organ record and is well worth investigating.

CHORAL



McDonald: Songs of Conquest. Three sides, and **Sibelius: Day is Done, Op. 65b.** University of Pennsylvania Choral Society conducted by Harl McDonald. 2-12" discs (V-18164 and V-18165) in album. Victor Set M-823. \$2.50.

The simple, rugged straightforwardness of Harl MacDonald's "Americanism" is at once apparent in this choral composition. It is neither an outstanding nor revolutionary work, but employs conventional harmonies and choral effects in a clean-cut, effective manner.

The performance is not up to par, suffering poor coordination in spots and a general lack of spirit, a fault typical of most American choral groups. Technically, the recording is adequate.

The fourth side contains an uninspired performance of a Sibelius choral work, *Tag Volbracht*. M.

Dykes: Ten Thousand Times Ten Thousand. One side, and **Monk: Abide with Me.** 1-10" disc (V-B3491). \$1.35.

Redhead: Rock of Ages. One side, and **Ewing: Jerusalem the Golden.** 1-10" disc (V-B3992). \$1.35.

Dykes: Holy! Holy! Holy! One side, and **Dykes: Sun of My Soul.** 1-10" disc (V-B3891). \$1.35.

Wesley: The Church's One Foundation. One side, and **Miller: When I Survey the Wondrous Cross.** 1-10" disc (V-B3746). \$1.35.

Choir of St. Margaret's, Westminster, conducted by Herbert Dawson.

These splendid records contain a number of the best-known hymns sung in the tradition of the Church of England by one of the most famous British choirs under the distinguished direction of Herbert Dawson. If one would like to note how such hymns should and should not be sung, compare these records with the renditions in Victor's album "Hymns for Home" by the Victor Chapel Choir directed by Emil Côté. Several hymns listed above will be found in both collections. We have many fine choirs here in America available for recording such music but as yet our record manufacturers haven't found them.

Samson: Kyrie—de la Messe pour le Temps de l'Avent. One side, and **O Benigne—de la Prose "Exulta felix Divio"** (arr. Samson). (Sung in Latin.) Dijon Cathedral Choir conducted by M. J. Samson. 1-10" disc (V-DA4846). \$1.85.

This is a mighty interesting little disc, containing examples of four and five part singing with plain chant alternating. Not many recordings by the famous choir of Dijon Cathedral are available, hence this record is one of especial importance to all those who are interested in music of this character. The reproduction is highly satisfactory.

Brahms: Requiem—How Lovely is Thy Dwelling Place. Choir of Temple Church, London, directed by G. Thalben Ball (organist). 1-10" disc (V-B3453). \$1.35.

Davies: Lord, it belongs not to my care. One side, and **Mendelssohn: Saint Paul**—How lovely are the messengers. Choir of Temple Church, London, directed by G. Thalben Ball (organist). 1-10" disc (V-B3518). \$1.35.

Thanks to Mr. Hitler's bombs London's famous Temple Church is now in ashes. However, his submarines did not stop these superb discs from reaching America, and so those who are interested in fine choral music may enjoy these faithful reproductions of its choir.

Deep Sea Chanteys and Whaling Ballads. The Almanac Singers. 3-10" discs (G-5015 to G-5017) in album. General Set G-20. \$2.50.

Sod Buster Ballads. The Almanac Singers. 3-10" discs (G-5018 to G-5020) in album. General Set G-21. \$2.50.

The Almanac Singers have made quite a name for themselves for their earthy versions of hill-billy songs and their salty versions of sea ballads. We don't profess to be an authority on either, but we can assure you that the texts of these ditties have not been refined for the drawing room. They are genuine and unadulterated. The reproduction is well up to the standard that we expect to find in modern recordings.

DICTION



Sandburg: The People, Yes. Carl Sandburg (speaking). 3-12" discs (D-29105 to D-29107) in album. Decca Set No. 273. \$3.50.

As those who have heard Carl Sandburg upon the lecture platform know, his words seem to take on a great spiritual life when he speaks them himself. You will feel this when you listen to these recordings. To read the text, which is simplicity itself, is one thing, but to have Sandburg read it to you is an entirely different experience. As the reproduction on these records is particularly fine, we do not hesitate to recommend this album to all those who are interested in the work of this great philosopher of democracy.

MISCELLANEOUS



The Adventures of Marco Polo. Junior Programs Company. 4-10" discs (V-27558 to V-27561) in album. Victor Set P-90. \$2.50.

Of the many records that are issued for children only occasionally do you find an item of especial

merit. Such an item is the present album containing a little playlet with music produced by the Junior Programs Company. While the story is one that children will find thrilling, the background, teaching a love of peace and of tolerance, is particularly appropriate during these times of stress, when war and conquest are being thrust continually before our young people. If you are thinking of records for children between the ages of six and fourteen, you will do well to consider this recorded version of *The Adventures of Marco Polo*.

Square Dances. Woodhull's Old Tyme Masters. 4-12" discs (V-36400 to V-36403) in album. Victor Set C-36. \$3.50.

The revival of the old Square Dances seems to be going on its merry way in all parts of the country, and so this album should have a widespread demand among those interested in this exhilarating pastime. The first three records include the proper calls for each dance and the last record contains simply the music. There are dances in both 4/4 and 6/8 time, and printed instructions for each will be found on the inside cover of the album. With these records and the very clear instructions that accompany them, most any group should have no difficulty in mastering these dances.

Mexican Cancionero, Vol. I. Native musicians recorded in Mexico by John H. Green. 3-10" discs (G-5005 to G-5007) in album. General Set G-16. \$3.

Mexican Cancionero, Vol. II. Native musicians recorded in Mexico by John H. Green. 3-10" discs (G-5008 to G-5010) in album. General Set G-17. \$3.

Mexican Indian Music. Recorded in Mexico by John H. Green. 4-10" discs (G-5011 to G-5014) in album. General Set G-18. \$5.50.

John H. Green spent several months in Mexico on a recording expedition and secured these authentic records of native Mexican folk music. Examples of vocal and instrumental music will be found in these attractive albums, which will be of special interest to students of the native music of our southern neighbor. The recording has been very skillfully done—a feat not easy of accomplishment when we consider the difficulties one works under outside a regularly equipped studio. Mr. Green is to be congratulated upon the fine results obtained.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 9

NOVEMBER 1941

By mail to any address
50c. per year

INTEREST in minstrelsy has grown considerably in recent years and numerous recordings have been made of folk songs and ballads of various countries by several singers. However, it remained for a small independent record publisher (Keynote Recordings, Inc., New York) to discover and release recordings by Richard Dyer-Bennet, who, to our mind, is head and shoulders above any other minstrel we have heard. An album containing three discs has recently been issued and among the selections will be found some old English sea chanties and ballads, a most interesting Australian bush song, and a few ballads from the hill country of North Carolina.

In 1934, Gertrude Wheeler Beckman, a noted California teacher of voice, heard Mr. Dyer-Bennet and offered to give him some instruction. She suggested that he prepare himself for a career in minstrelsy and sent him to Sven Scholander in Sweden, who is perhaps the greatest living minstrel. Scholander worked with Dyer-Bennet and had a Swedish lute made for him. This instrument is the successor of the English cither or syron, which was used by the ballad singers of the 16th and 17th centuries in England. Dyer-Bennet made a tour of Sweden on foot, singing for his supper in farmhouses and adding songs to his fast growing repertoire as he went along. He returned to America in 1936 and traveled all over the country singing for any audiences that would listen. He was finally brought to the attention of Keynote Recordings and the album mentioned above is the result. It will surprise us very much if Mr. Dyer-Bennet is not quickly signed up by one of the Big Three. He has that certain something that is bound to appeal, and his crystal clear voice, his perfect enunciation, and his

fascinating lute accompaniments make his recordings "tops" in their field.

The present set contains the following selections: *The Golden Vanity*; *The Lincolnshire Poacher*; *The Derby Ram*; *The Swag Man*; *The House Carpenter*; *The Charleston Merchant*; *Hullabaloo Belay*; and *What Shall We do with a Drunken Sailor*. Three 10-inch discs, booklet containing the words of the songs, and album. Keynote Set No. 108. Price \$2.75.

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IMPORTANT NOTICE. All prices quoted in THE NEW RECORDS are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Prokofieff: Peter and the Wolf. Basil Rathbone (narrator) with the All American Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11647D to C-11649D) in album. Columbia Set M-477. \$3.50.

During the summer of 1939 Victor issued the first recording of Prokofieff's *Peter and the Wolf*, an orchestral fairy-tale which was first performed at a concert for children given at Moscow in 1936. We thought at the time that this was a most ambitious undertaking, and while we knew that the work would have some appeal for grown-ups, it was definitely designed for children, and at its price (it was issued at \$6.50), we hardly thought that it would be a commercial success. We thought that \$6.50 was out of the question for an album of records for children. We were wrong. It enjoyed a substantial sale right from the beginning, and when the price was reduced to \$3.50 the sales of this item skyrocketed. Decca, noticing the success of the Victor set, issued its version about a year later, and now we have the Columbia album of this work.

The Victor recording was made by the Boston Symphony conducted by Koussevitzky with Richard Hale as the narrator; for Decca, Alexander Smallens directed the Decca Symphony with Frank Luther in the role of narrator. We have listened to all of the

versions, and must state that the present Columbia set is far superior to either of the earlier recordings. Basil Rathbone is the ideal narrator, and far outshines either Mr. Hale or Mr. Luther. The annoying echo which is prevalent in the Victor recording does not appear in the Columbia version, and either the Boston Symphony or the All American Orchestra are to be preferred to the Decca Symphony. Choosing the Columbia version of this popular work was an easy task.

For those who are not familiar with *Peter and the Wolf*, we might mention briefly that the fairy story is spoken by the narrator. He tells the entire story as the orchestral score runs along—sometimes he is speaking alone and sometimes with a musical background. Each character has a corresponding part in the orchestral score which is taken by an instrument or combination of instruments. The characters are carefully identified by the narrator at the beginning of the piece, and the full text of some 800 words is supplied with both the Victor and Columbia sets. It is given in rebus form with the Decca set. It might be well to put *Peter and the Wolf* on your Christmas shopping list; it will give some little child a lot of real pleasure, and we would not be a bit surprised if his elders listened in too. R.

Tchaikovsky: Symphony No. 5 in E minor, Op. 64. Philadelphia Orchestra conducted by Eugene Ormandy. 5-12" discs (V-18177 to V-18181) in album. Victor Set M-828. \$5.50.

Last month the Tchaikovsky *Fifth Symphony* was issued by Columbia (M-470) in a reading by Sir Thomas Beecham which found high favor in these columns. Now Victor adds a new performance to its catalog, replacing the old Stokowski one (M-253). Ormandy's set is quite an improvement over the Stokowski version, but is not to be preferred to the Beecham set. Ormandy seems to be going sentimental these days, and when he's not sentimental he's rather erratic. A few years back it looked as though his taste would always be good, but lately he's acting too much like a prima-donna. There is no getting away from the fact that his present reading of the *Fifth Symphony* is at times thrilling, and we suppose that at least fifty per cent of the people will "go" for this set in a big way, but we still go on record as preferring Beecham. Beecham makes no attempt to rejuvenate the music by rapid playing, or other devices; he merely brings to it his interpretive insight, his genius, his poise; and that happens to be more than Ormandy can offer at this time.

In favor of the Ormandy set we can mention a brilliant performance by the Philadelphia Orchestra, and super loud and brilliant reproduction, and well chosen breaks at the ends of record sides (better chosen than Beecham). Phonophiles certainly have a variety of performances in the catalogs now from which to select a recording of the ever lovable *Fifth Symphony*, and it is reasonable to assume that no more will be released for some time. S.

Schumann: Symphony No. 4 in D minor, Op. 120.

Chicago Symphony Orchestra conducted by Frederick Stock. 3-12" discs (C-11634D to C-11636D) in album. Columbia Set M-475. \$3.50.

It is generally conceded that Schumann was not the instrumentalist and orchestrator of his predecessors, nor even of his contemporaries. Nevertheless, this Master of songs and chamberworks elicits from David Hall the sound comment that, "... the warmth and sincerity of Schumann's best orchestral music, even with all its defects in form and instrumentation, is well-nigh impossible to resist." Hall was, as a matter of fact, speaking of the *Rhenish*, (*Third*, of which a splendid new version by Walter was recently issued Columbia M-464), and the *D minor* (originally the *Second*, but re-orchestrated and published ten years after its composition as the *Fourth*).

There is a possibility that Stock might have incorporated the first and second versions of this symphony in a reorchestration. Weingartner has accomplished this tedious procedure with all of Schumann's orchestral scores. Lacking a score at the time of writing, only our faulty memory leads us to question whether it be a reorchestration or merely Stock's excellent conducting of an inspired orchestra that is responsible for so enjoyable a performance. At any rate, the dramatic bursts of youthful exuberance are definitely "impossible to resist!" Significant also is the fact that this work has a striking continuity, due to the fact that it was written during a time when a current fad called for the elimination of the conventional pauses between movements. Originally intended as a "Symphonic Fantasy," there is not only an unconventional continuity to its movements, but the listener will note that identical themes appear in more than one movement, creating an effect of unity with great popular appeal.

It would be a great mistake to pass this performance by without first spending a few minutes with it. Inasmuch as the spontaneity and rare beauty of this work are distributed evenly on the six sides, you can decide with safety merely after hearing Record One. M.

Kalinnikov: Symphony No. 1 in G minor. Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 4-12" discs (V-18187 to V-18190) in album. Victor Set M-827. \$4.50.

Little has been heard of Kalinnikov, whose early death, which followed a confining illness, was responsible for the comparatively small number of compositions left by this minor Russian poet. The work here recorded is decidedly his best, a work of real inspiration, and deserving of more attention in the concert hall. Tchaikovskian in its Nationalism and Romanticism, Wagnerian in its thematic and climactic conceptions, it is, nevertheless, original in effect and construction.

The fiery performance of Sevitzky and the Indianapolis Symphony do full justice to the score, and it is excellently recorded.

Strauss, R.: Don Juan. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 2-12" discs (C-11518D and C-11519D) in album. Columbia Set X-190. \$2.50.

We find it difficult to capture the proper adjectives to describe this magnificent performance of *Don Juan*. But if it does nothing else, it demonstrates Fritz Reiner's unique ability to take painstaking care in preparation, polish every minute detail, carve every phrase perfectly, bring out every line with the sharpest clarity, and then, perform the work as a whole with drive and impact and inspiration, making a brilliant unified reading. Many conductors have the place with ragged execution, while others are quite fussy in detail and carefully miss the spirit of the piece they play. There are precious few like Reiner who can turn in a performance such as the one we have here. And Columbia has recorded it with a brilliance and clarity that does the music full justice.

The music needs no comment, as everybody has heard it some time or other, and nearly everybody is fond of it. Those who have yet to hear it, should not put off the pleasure much longer. The notes (by N. Slonimsky) which accompany the set, are not to be missed, even for those who do not care for the music. The only competition for this set is the Victor recording by Fritz Busch and the London Philharmonic (M-351), which, although excellent, is not to be preferred to this gem. Reiner's recordings are among the very finest being made today, and this one is the best yet. S.

Smyth: Two Interlinked French Folk Melodies. One side, and **Smyth: Minuet** (from "Fete Galante"). Light Symphony Orchestra conducted by Sir Adrian Boult. 1-12" disc (V-18155). \$1.

The name of Dame Ethel Smyth is hardly known in America although she is one of England's most famous present-day composers, certainly the greatest of her sex. In her long life (she was born in London in 1858) she has written extensively for the operatic stage. First for the German stage and later for the stage of her native England. Her one-act opera *Der Wald* was given by the Metropolitan Opera Company in New York in 1903, and was the only American performance of any of her operatic works that we recall. Her most important works are *Mass in D*, *The Wreckers*, and *The Prison*. The latter, a symphony for soprano, bass-baritone, chorus, and orchestra, was given its first performance under the direction of Sir Adrian Boult at Queen's Hall in 1931. Sir Adrian has always taken a great interest in the music of this distinguished Englishwoman and it is hoped that he will arrange for the recording of some of her more important works. The present selections are pleasing little trifles that do not in any way indicate the wealth of fine music which is hers.

Ravel: La Valse. Three sides, and **Debussy: Petite Suite—Ballet.** Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-12" discs (C-11640D and C-11641D) in album. Columbia Set X-207. \$2.50.

Comparing Barbirolli's recording of *La Valse*, presented here, with Pierre Monteux's, issued last month by Victor (M-820), is highly interesting. It is interesting because it is rather difficult to ascertain just why Monteux's reading is so sensuous, exciting, colorful, so full of atmosphere from start to finish, while Barbirolli's reading is so episodic . . . sometimes matter-of-fact. There are times when Barbirolli captures the atmosphere of the music, but as a whole it is too studious, or shall we say methodical, or even tame. Monteux has no peers in this type of music, and if it were not for this, Barbirolli would have a good showing, for his set has the advantage of clearer reproduction.

After reading last month's review of the Monteux set, we should like to repeat one sentence which was borne out by additional hearings of *La Valse* this month—"In all, it is a piece to be reckoned with seriously, and yet one which may be thoroughly enjoyed repeatedly." This can hardly be said of the work by which Ravel is best known (*Bolero*). For those interested in the fourth side "fillers" we might add they have a choice of the thrice-familiar *Coq d'Or* *Bridal Procession* superbly played by Monteux or the unhackneyed "Ballet" from Debussy's *Petite Suite* played a bit heavily by Barbirolli. S.

Enesco: Roumanian Rhapsody No. 1 in A major, Op. 11. Philadelphia Orchestra conducted by Eugene Ormandy. Two sides, and **Enesco: Roumanian Rhapsody No. 2 in D major, Op. 11.** National Symphony Orchestra conducted by Hans Kindler. 2-12" discs (V-18201 and V-18202) in album. Victor Set M-830. \$2.50.

Several years ago the Minneapolis Symphony under the direction of Eugene Ormandy made a recording of Enesco's *Roumanian Rhapsody No. 1* on two 10-inch records. At the time of its release (April, 1935) no one seemed to be greatly impressed with it, but when the public had an opportunity of hearing the records the demand for them began and increased steadily each year. For years this was the only recording available of this selection and Victor had the field to itself. Recently Decca issued its version by the Detroit Symphony, and Columbia its, played by the Chicago Symphony under Stock, and now Victor comes back with a modern recording by the Philadelphians, and in the album for good measure a brilliant recording of Enesco's *Roumanian Rhapsody No. 2* by the National Symphony directed by Hans Kindler. Now Victor is first with No. 2, which by the way is just as delightful as No. 1, and we wonder how long it will be until the other companies bring out their versions. We might mention that they have something to shoot at, for Kindler's recording is a mighty fine one.

Kodály: Dances from Galanta. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-13786 and V-13787) in album. Victor Set M-834. \$2.50.

Zoltán Kodály, the eminent authority on Hungarian folk music, composed this attractive work for the 80th Anniversary of the Budapest Philharmonic Society in 1934. From the following notes that accompany the score, one learns that it is developed from true Hungarian folk melodies.

"Galanta is a small Hungarian market-town known to travelers between Vienna and Budapest. The composer passed there seven years of his childhood. There existed at that time a famous Gypsy-band which has since disappeared. Their music was the first 'orchestral sonority' which came to the ear of the child. The forebears of these Gypsies were known more than a hundred years ago. About 1800, some books of Hungarian Dances were published in Vienna, one of which contained music 'after several Gypsies from Galanta.' They have preserved the old Hungarian tradition. In order to continue it, the composer has taken his principal subjects from these ancient editions."

Do not confuse Kodály's music with the Hungarian Gypsy music that one hears on the vaudeville stage and in various night clubs. The latter is usually embellished with all sorts of theatrical effects which have nothing to do with the original melodies. We found *Dances from Galanta* very pleasing and do not hesitate to recommend it to all those who would like some light music refreshingly different from the average. It is just the sort of music that the Boston "Pops" do very well, and they do not disappoint us in this instance.

R.

Dvorak: Slavonic Dance No. 1. One side, and **Dvorak: Slavonic Dance No. 3.** Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 1-12" disc (C-11645D). \$1.

Mitropoulos does not spare the horses in either of these selections and lays things on with a heavy hand. The recordings are packed with thrills, but we do not think that Dvorák had in mind quite such barbaric Slavs as Mitropoulos depicts. Reproduction—excellent.

Chabrier: España—Rapsodie. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-71261D). \$1.

Many recordings have been made of this popular Chabrier piece but none of them hold a candle to this outstanding performance under the seemingly inspired direction of Sir Thomas Beecham. As the reproduction is particularly fine, we have no hesitancy in recommending this disc to all and sundry.

Wagner: Die Walküre—Ride of the Valkyries. One side, and **Wagner: Lohengrin—Prelude to Act III.** Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11644D). \$1.

Fritz Reiner may not have the best orchestra in the world at his disposal but he certainly has turned out two mighty satisfactory recordings on this disc; one might even say thrilling. We liked them a lot and do not hesitate to recommend them for your consideration. Brilliantly recorded.

Liszt—arr. Stokowski: Hungarian Rhapsody No. 2. All American Orchestra conducted by Leopold Stokowski. 1-12" disc (C-11646D). \$1.

Stokowski certainly goes to town in his own arrangement of this famous "war horse." Hold on to your hats when this one is put on the turntable. This disc will reach the best sellers list in a hurry.

Moussorgsky: Khovantschina—Persian Dance (Act IV). Columbia Broadcasting Orchestra conducted by Howard Barlow. 1-10" disc (C-17286D). 75¢.

An attractive little orchestral record in the oriental mood. Beautifully played and well recorded.

Herbert: American Fantasy. Victor Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-36409). 75¢.

In the early days of the phonograph Victor Herbert made a recording of his *American Fantasy* (an arrangement of American patriotic airs and folk tunes) and we all thought that it was a pretty stirring record. It would certainly sound mighty tame in comparison with the brilliant recording that Charles O'Connell and the Victor Symphony Orchestra have produced on this disc. The youngsters will probably go for this record in a big way.

Grofé: Grand Canyon Suite—On the Trail. Andre Kostelanetz and his Orchestra. 1-12" disc (C-7390M). \$1.

There were so many requests for just the selection *On the Trail* from Grofé's *Grand Canyon Suite* that Columbia took the two sides, which did not happen to be on one record in the set, and pressed them on a single disc. The complete suite played by Kostelanetz and his Orchestra was released by Columbia last month. Columbia Set M-463.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia). Five sides, and **Moussorgsky: Khovantschina—Prelude.** Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11655D to C-11657D) in album. Columbia Set M-478. \$3.50.

The review copy of this album did not reach the studio in time for this issue. We understand that dealers will receive stocks of this album early in November, and we will cover it in our December number.

CHAMBER MUSIC



Coolidge: Quartet in E minor. The Coolidge Quartet. 3-12" discs (V-17504 to V-17506) in album. Victor Set M-719. \$3.50.

Elizabeth Sprague Coolidge has contributed more to the field of chamber music than any other one person in the past several generations. The Coolidge Quartet, one of the world's finest; the Coolidge Foundation, administered by the Library of Congress; the Berkshire Festival of Chamber Music, organized in 1918; the Ojai Valley Festival and the free concerts each year in public libraries and museums throughout the United States are only some of the generous gifts of time and money which Mrs. Coolidge has contributed to the furtherance of chamber music in this country.

The release of this album, however, marks the initial contribution of Mrs. Coolidge to recorded music as a composer, and, to the best of our knowledge, this quartet is Mrs. Coolidge's first published work. We will do well to quote the accompanying pamphlet, "This Quartet . . . reveals her as a sensitive composer with a considerable command of the craft of composition. The prevailing mood is one of quiet lyricism . . . a tribute to her gift for direct communication via the string quartet."

The performance by the Coolidge Quartet is a touching, completely comprehensive transmission of Mrs. Coolidge's love for the exactness and intimacy of the medium of chamber music, and belongs in every library of recorded chamber works. The recording is excellent. M.

Mozart: Duo No. 2 in B flat major, K.424. Jascha Heifetz (violin) and William Primrose (viola). 3-12" discs (V-18195 to V-18197S) in album. Victor Set M-831. \$3.

Mozart is said to have had great respect for the works of Joseph Haydn's younger brother, Michael. Late in 1776, in a letter from Salzburg to his Father, Mozart wrote of meeting Michael Haydn there, ". . . an excellent contrapuntist." The work here recorded, along with K.423, is ample proof of Mozart's friendship with the young Haydn. Commissioned by the Archbishop to write two duets for violin and viola, Haydn was unable to do so because of illness. To help his older friend, Mozart wrote the duets and turned them over to Haydn, who sent them to the Archbishop as his own works. They now appear, of course, as Mozart's works in the Köchel catalogue.

The duet in B flat, here recorded, was once before chosen for recording by Goldberg and Hindemith (Col. X-46), and is admittedly more entertaining, more of a showpiece, than the strictly formal G major (K.423). This new performance is far superior technically and acoustically to the outdated Columbia version. M.

CONCERTO



Mozart: Concerto No. 3 in E flat major, K.447 (for Horn and Orchestra). Aubrey Brain (horn) and the BBC Symphony Orchestra conducted by Sir Adrian Boult. 2-12" discs (V-13782 and V-13783) in album. Victor Set M-829. \$2.50.

Mozart wrote an uncommonly large number of works for, or prominently featuring, the French Horn. He even wrote four concerti for this instrument, although they all are undoubtedly written to poke fun at his faithful Leitgeb, a competent but pathetic horn player in the Archbishop's orchestra, who acted in the capacity of Mozart's companion, servant and clerk.

The French Horn is a notoriously difficult instrument to play. Its exceptional length and conical bore, which tapers gradually for more than twelve feet from the narrow mouthpiece to the wide sounding-bell, contribute to the difficulty of controlling the large number of partials produced by the instrument. Even today, with horns equipped with rotary valves for instantaneous changes of key, the tempo which Mozart indicated for this work is almost too fast for a successful execution of the horn passages. We wonder what it sounded like, played by poor Leitgeb on a "hand" horn, unequipped with valves and scientifically constructed tuning slides! The work is an odd combination of romantic beauty and pure jest, although the total effect is somehow not anachronous. The trills and ridiculous cadenzas, mocking the rich dignity and languor of the horns, are well spaced, and the lovely orchestral interludes have a gaiety and freshness that speak well for Mozart's impeccable taste.

Only in one or two places does Aubrey Brain falter in his herculean effort to have the last laugh. Perhaps Mozart would have found Leitgeb's spluttering efforts more entertaining, but we'll pick Brain's excellently recorded triumph, with the expectation of enjoying it more than once! M.

Tchaikovsky: Concerto No. 1 in B flat minor, Op. 23. Vladimir Horowitz (piano) with the NBC Symphony Orchestra conducted by Arturo Toscanini. 4-12" discs (V-18145 to V-18148) in album. Victor Set M-800. \$4.50.

If ever there was a timely record release, this is it. The Tchaikovsky *Piano Concerto No. 1* is being released at the very height of its popularity, a popularity which we doubt has been exceeded by any other piece of serious music. And the artists who play in this performance are popular, ranking high in public favor, so it would seem that here is the definitive version, all others falling before it. Well, it is a performance of many merits, surely not lacking in brilliance and lustre nor in dazzling technique. It captures your interest at once, and holds it throughout. But the previous recordings still have a show, and those who own one will think carefully before con-

templating a change. The Rubinstein interpretation (Victor M-180) is still tops for poetry and feeling, its main disadvantage being the pale orchestral background. Petri's performance (Columbia M-318) is recorded with greater body and fullness than the new Horowitz set, which is rather brittle and thin in loud passages, although it excels in clarity.

The Horowitz-Toscanini album is surprisingly free from excesses of interpretation. The first movement is set forth agreeably, and while the second movement lacks Rubinstein's sympathetic treatment, it will appeal to many as gaining by less slushy playing. The finale is the best played movement of all, and Toscanini's accompaniment in this movement is capital. It is unfortunate that Horowitz has such a hard metallic touch, as his tone is generally not of benefit to the character of the Tchaikovsky Concerto.

Now that there are three fine versions of the Tchaikovsky Concerto, everyone who wants one may be satisfied. Each of the two previous sets has its excellent points, and one who cares to compare all three will be sure of selecting one just to his taste, but no one will go wrong on the new Horowitz set. S.

OPERA



Mozart: *Così Fan Tutte*. Glyndebourne Festival Opera Company conducted by Fritz Busch. 20-12" discs (V-13711 to V-13717; V-13725 to V-13731; V-13739 to V-13744) in three albums. Victor Sets M-812, M-813, and M-814. \$21.50.

This recording was issued in England several years ago and was sold by private subscription. A few sets were subscribed for in America at \$50 per set of three albums; now, since it has been re-pressed over here it may be purchased at less than one-half that price including the tax. Here is a bargain if there ever was one, and it comes at a very opportune time. Fritz Busch, who conducted the recording at Glyndebourne, is now in America and is conducting the New Opera Company in New York. This company made its debut with a performance of *Così fan tutte* just a couple of weeks ago, and the performance was well received by a capacity audience.

That being so, the present recording should enjoy a reasonably large sale especially at its present modest price. The recording artists are all of high caliber, and the capable chorus and orchestra under Mr. Busch's direction give adequate support. In other words, we have here a recorded performance that should please any lover of Mozart's gay and very amusing musical play. To further your enjoyment of this set of discs an excellent booklet of some 55 pages is supplied gratis. It contains copious notes by Walter Legge, and the Italian text with a literal translation by Faith Mackenzie. Rather full stage directions make it quite easy to visualize the all-important action of the play.

The reproduction throughout is highly satisfactory.

Rossini: *La Cenerentola*—Scene and Rondo Finale "Nacqui all'affanno" (Act II). One side, and **Rossini: *Semiramide***—Bel Raggio lusinghier (Act I). (Both sung in Italian.) Rose Bampton (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18217). \$1.

Gluck: *Alceste*—Aria "Ah, Malgré Moi!" One side, and **Gluck: *Alceste***—Recitative and Aria "Non, ce n'est point un sacrifice." (Both sung in French.) Rose Bampton (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18218). \$1.

Miss Bampton and Victor may take just pride in presenting these two superb records. From the very beginning of Miss Bampton's career Victor has had faith in her ability to reach the heights in the musical world, and surely this faith has not been misplaced. These amazing recordings of these difficult arias amply demonstrate the beauty of Miss Bampton's coloratura voice with its magnificent dramatic quality, and her supreme musicianship. America has a native operatic star of whom she may well be proud, and these records should carry her celebrity to the farthest corners of the country.

Leoncavallo: *Pagliacci*—Prologue. One side, and **Verdi: *Rigoletto***—Cortigiani, vil razza (Act II). Robert Weede (baritone) with Orchestra conducted by Frieder Weissman and Erich Leinsdorf respectively. 1-12" disc (C-71261D). \$1.

The young American baritone Robert Weede's many admirers will certainly welcome this fine disc. The selections are popular ones, and Mr. Weede presents them in a stirring manner. As one listens to *Cortigiani, vil razza* it is easy to realize why Mr. Weede made such a success in *Rigoletto* at the Metropolitan last season.

Flotow: *Martha*—M'Appari (Act III). (Sung in Italian.) One side, and **Gounod: *Faust***—Salut, Demeure (Act III). (Sung in French.) Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevillius. 1-12" disc (V-13790). \$1.

Two popular operatic arias sung with spirit by the world renowned Scandinavian tenor, Jussi Bjoerling. Well recorded.

VIOLONCELLO



Handel—arr. Feuermann: ***Adagio and Allegro*** (from Organ Concerto in G minor). Emanuel Feuermann (violin) with piano accompaniment by Franz Rupp. 1-12" disc (V-18154). \$1.

Mr. Feuermann has arranged this lovely Handel music for violin and piano, and with the talented assistance of Franz Rupp records a performance that should thrill even the most critical. Especially fine reproduction is an added feature.

DICTION



Dickens: A Christmas Carol. Adapted, produced, and narrated by Ernest Chappell; "Scrooge" played by Eustace Wyatt; Music by Lew White. 4-12" discs (V-36405 to V-36408) in album. Victor Set G-29. \$3.50.

Dickens: A Christmas Carol. Adapted by George Wells; "Scrooge" played by Ronald Colman; Music directed by Victor Young. 3-12" discs (D-29108 to D-29110) in album. Decca Set No. 290. \$3.50.

From time to time there have been many requests for an adequate recording of Dickens' beloved tale of Christmastide, and now we have two of them. For those who have been brought up on this story—those whose parents read it to them on Christmas Eve, and who in turn are now reading it to their children, the Victor set will surely be preferred. It has the tang of Dickens, and it follows the text very closely. And being two record sides longer, the story is given in greater detail—and, as all lovers of Dickens know, it is the intimate little touches that make this story what it is. Eustace Wyatt makes a perfect Scrooge, and as he has the advantage of an able narrator, he does not have to step out of character to tell the story himself. He has an excellent supporting cast—John McGovern as Bob Cratchit and Helen Brown as Mrs. Cratchit deserve especial mention. Appropriate original music composed and played by Lew White adds greatly to the charm of the Victor version. We should say that this is a highly satisfactory recorded rendition of Dickens' famous Christmas tale.

And now for the Decca set—it is definitely George Wells' idea of the story, and to be very frank, we do not think that he read it very carefully. Certainly he is not imbued with the traditional Dickensian spirit of Christmas. Some may think that he has improved the story dramatically; we certainly do not. For Mr. Wells' information, we might mention that Christmas is the anniversary of the birth of Christ not of the birth of God. In Mr. Wells' arrangement there is no narrator, and Ronald Colman has the difficult task of telling the story in the character of Scrooge. He does very well with the script he has to work with, but the whole performance, despite an able supporting cast, is pretty hollow. It lacks the intimate detail that makes the Victor version so intensely attractive to all lovers of Dickens' most famous short story.

We rather imagine that in many homes this Christmas Eve, father will place one or the other of these sets on the automatic phonograph, and sit back with the family and enjoy a recorded performance of *A Christmas Carol*, rather than read it aloud himself. We will be one of these fathers, for certainly we cannot play Scrooge as well as Mr. Wyatt or Mr. Colman, and we are not going to try it.

R.

PIANO



Bach: Partita No. 5 in G major. Walter Gieseking (piano). 2-12" discs (C-71272D and C-71273D) in album. Columbia Set X-208. \$2.50.

Here is a pleasing addition to the recorded works of the immortal Bach. Not a profound opus—just a collection of happy little dance tunes "composed for the mental recreation of art lovers." The words in quotes complete the full title that the composer gave to the six partitas that he wrote for clavichord, of which this is No. 5. Gieseking takes them in his stride and gives us a most pleasant quarter of an hour of musical relaxation. The piano reproduction is first class.

Chopin: Etudes, Op. 25. Edward Kilenyi (piano). 3-12" discs (C-71217D to C-71219D) in album. Columbia Set M-473. \$3.50.

A couple of years ago, Kilenyi made recordings of the twelve Chopin etudes which are included in Opus 10. His brilliant playing was much admired and many copies of that album were sold. This month we have the twelve that make up Opus 25. As the same spirited performances are in evidence, it is altogether likely that the present album will also enjoy similar favor with lovers of Chopin's interesting studies. Particularly realistic piano reproduction is a feature of each set.

Debussy: Arabesque No. 1 in E major. One side, and **Debussy: Arabesque No. 2 in G major.** Jose Iturbi (piano). 1-12" disc (V-18237). \$1.

When we think of the piano music of Debussy we usually think of Gieseking, and as a matter of fact he has recorded both of these selections for Columbia. However, Iturbi gives performances on this disc that rate the consideration of lovers of the music of the great French composer. We do not care to make a choice as either performance is excellent.

VOCAL



Del Riego: Oh, Dry Those Tears. One side, and **Westendorf: I'll Take You Home Again, Kathleen.** James Melton (tenor) with Victor Concert Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18219). \$1.

I'll Take You Home Again, Kathleen was the favorite ballad of the late Thomas A. Edison, and during the many years he spent in the development of the phonograph, he personally supervised the recording of this selection by numerous artists. We are very sure that the grand old gentleman's heart would have been warmed no end if he could have lived to hear James Melton's version of his favorite. Many oldtimers are going to find a great deal of sentimental pleasure in listening to this splendid disc.

Handel: Xerxes—Largo. One side, and **Messenger: Chanson Ancienne**. Richard Bonelli (baritone) with Orgatron and piano accompaniment by Théodore Paxson. 1-10" disc (C-17287D). 75¢.

The ever-popular *Largo* is nicely sung on this disc by Richard Bonelli. Of particular interest to us is the *Chanson Ancienne* from Messenger's comic opera *La Basoche*, which was produced at the Opéra-Comique in 1890. In 1891, it was given under the direction of D'Oyly Carte in London, and at that time America's famous baritone, David Bispham, made his operatic debut in this work. We are not quite sure, but it seems to us that we once heard a record of *Chanson Ancienne* sung by Mr. Bispham.

ORGAN



Bach: The Art of Fugue. Nineteen sides, and **Bach: When in the Hour of Deepest Need**. E. Power Biggs playing the organ in the Germanic Museum of Harvard University. 10-12" discs (V-18205 to V-18208 and V-18224 to V-18229) in two albums. Victor Sets M-832 and M-833. \$11.

Of the many monumental works of Bach, *The Art of Fugue* is in many ways the most imposing. It seems as though Bach took great delight in creating a long and difficult problem for himself and then working it out masterfully. Fourteen fugues, of varying complexities, based on one main theme, is surely a treatise on the subject exemplified in music rather than in words—a treatise by example rather than mere theory. Some find a good deal of emotional content in *The Art of Fugue*. Not being an astute student of counterpoint, we confess finding little meaning or depth. We had the feeling of serene strength which we experience when listening to great organ music, especially contrapuntal music, but this is more an association with organ tone, or a cathedral in which a great organ may be heard, than any result directly from the music. This was in fact borne out by listening to the Columbia recording of *The Art of Fugue*, transcribed for String Quartet by Roy Harris and M. D. Herter Norton (M-206), which left us rather cold. (There are also orchestral transcriptions which we have not heard.)

Bach left no indication of what instrument or group of instruments he had in mind for execution of *The Art of Fugue*. The organ is the only single instrument which could possibly perform it, and in this instance Mr. Biggs does notably well. The Germanic Museum organ is considered by many an ideal organ for such music as this, although it must be admitted that its tone becomes monotonous at times. The best remedy for this is not to hear the complete work at one sitting. Even though it is based on one

theme, there is no need to hear more than two or three fugues at one time. The student of counterpoint may do as he pleases, but anyone else contemplating the purchase of *The Art of Fugue* will do well to hear a part at a time, and in doing so, may get fourteen times the enjoyment he would from any other Bach fugue. The reproduction is very good. S.

Organ Music of the 19th and 20th Centuries. Joseph Bonnet playing the organ in the John Hays Hammond Museum, Gloucester, Mass. 4-12" discs (V-18213 to V-18216) in album. Victor Set M-835. \$4.50.

Kjerulf—arr. Karg-Elert: **Lullaby, Op. 4, No. 3**. One side, and **Popular Air of The Town of Ath, Belgium** (arr. Bossi). (V-18213).

Shelley: Spring Song. One side, and **Bingham: Chorale, Op. 9, No. 4**. (V-18214).

Bonnet: Romance sans Paroles. One side, and **Bonnet: Matin Provençal, Op. 3** (No. 2 from *Trois Poemes d'Automne*). (V-18215).

Bonnet: In Memoriam (To the Titanic's Heroes), Op. 10 (No. 1 from *Twelve Pieces*). (V-18216).

Celebrated in Europe and America for many years as one of the greatest organists, Joseph Bonnet makes his debut on domestic discs by recording for Victor some unusual organ music. Not only is this music off the beaten track, but it is music that is easy to listen to, and music that anyone can thoroughly enjoy. Those who like good organ music but are unfortunately scared away by the avalanche of Bach recordings, will welcome this set with open arms. Of course, the organist himself will also welcome this set played by a master, and introducing some unusual works. But the best music in the album is to be found in the several compositions of Bonnet himself. The *Romance Without Words* is as charming and captivating a piece as one could wish for, and the *Provençal Morning* is highly descriptive and colorful. It is gratifying that Mr. Bonnet, organist at the Church of St. Eustache, Paris, included in this volume two compositions by American composers, Shelley and Bingham.

The organ used for these records is a fine instrument, and is well recorded by Victor. The album contains a good demonstration of its various resources, as Mr. Bonnet's registrations are always well chosen. A picture of the Museum housing the organ is included in the notes which accompany the set.

We surely hope Victor will issue many more records by this distinguished organist, and will not fail to include some French organ music, and some large-scale organ works—selections heretofore unrecorded. There are many monumental organ works which the public would greatly appreciate on records. In the meantime, we accept this fine set with grateful thanks. S.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

PRINTED IN U. S. A.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

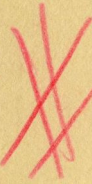
10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 10

DECEMBER 1941

By mail to any address
50c. per year

 JUST a year ago *The Record Book* compiled and written by David Hall and published by Smith and Durrell (New York) appeared in the better record shops throughout the country. Thousands of copies were sold and record collectors were generally mighty enthusiastic about this comprehensive guide to recorded music. They found the records they were interested in quite easily by means of the very complete index, and they learned through experience that Mr. Hall's opinions were for the most part entirely sound. In every case they were unbiased and sincere. We have not always agreed with Mr. Hall, but we have never questioned his integrity. And now *The Record Book Supplement* brings the original *The Record Book* up to date by listing and evaluating the recordings that have been made available during the last twelve months. This *Supplement* contains over 100 pages and is bound in cloth to match the original book. Everyone who has purchased *The Record Book* will certainly wish a copy of the *Supplement*. Price \$1 (postpaid within U. S. A.).

For those who have not a copy of the original book, a new edition of it is now available with the *Supplement* included. This makes a volume of nearly 900 pages and should be of inestimable value to all those persons who are sincerely interested in recorded music. The price of the new edition is \$3.75 (postpaid within U. S. A.). If your local dealer cannot supply you, an order for either the complete book or the *Supplement* will be promptly filled by the publishers of this bulletin.

Every so often some unusual recordings reach the studio. The other day an album arrived containing readings by the distinguished poet, Vachel Lindsay, who died in 1931, and who, we understand, was the first poet to leave behind phonograph records of his most important works. The labels of the records bear the name "The National Council of Teachers of English" and the album containing three 10-inch discs is distributed by Linguaphone Institute (New York). Price \$6.50. The selections contained in the album, all of which are read by Mr. Lindsay, are the following: *The Congo*, *The Chinese Nightingale*; *General William Booth Enters Heaven*; *The Moon's the North Wind's Cookie*; *The Proud Mysterious Cat*; and *The Flower-Fed Buffaloes*. *The Congo*, perhaps Mr. Lindsay's best known poem, is available complete on two sides of one disc and may be had separately. Price \$1.50.

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The following is quoted without comment from an editorial which appeared in the November 26th issue, just received, of *The Radio Weekly*, a trade paper that is read by a large majority of record dealers throughout the country:

"Reports of a price rise on phonograph records are current throughout the trade again, and this time they seem to be the real thing. The date for the price rise may be put off until after the first of the year. . . . Nobody can deny that present-day costs of disc production are well above those of the Summer of 1940; yet prices are at the same levels. . . . Taking everything into consideration, there should be no complaints if manufacturers see fit to adjust the situation through a price increase."

At this time of year when everyone is so busy, few of us have time to play over the hundreds of Christmas records that are available in order to make a selection. We have therefore asked one of our editors to carefully go over the available appropriate records and select a few, which, in his opinion, are entirely satisfactory both as to interpretation and reproduction. Busy husbands might do well to slip this list in their pockets in case their wives ask them to get a few Christmas records at the last minute.

Christmas Hymns and Carols. Trinity Choir. 1-12" disc (V-35788). 75¢. (Included on the two sides are: Christians, Awake; O Little Town of Bethlehem; God Rest You Merry, Gentlemen; The First Nowell; Silent Night; Joy to the World; Angels and the Shepherds; Calm on the Listening Ear; We Three Kings; Joyful Christmas Song).

Christmas Hymns and Carols. Trinity Choir. 1-12" disc (V-35946). 75¢. (Included on the two sides are: Hark! the Herald Angels Sing; Christians, Awake; Holy Night; O Little Town of Bethlehem; Hallelujah; Calm on the Listening Ear; It Came Upon the Midnight Clear; Nazareth; Star of Bethlehem; Oh Come, All Ye Faithful).

The following four records are all beautifully sung, in the best English tradition, by the British Broadcasting Company Chorus, with organ accompaniment:

The First Nowell and Good King Wenceslas. (C-244M). 75¢.

God Rest Ye Merry, Gentlemen and Good Christian Men, Rejoice. (C-245M). 75¢.

Hark! the Herald Angels Sing and While Shepherds Watched Their Flocks. (C-246M). 75¢.

Adeste Fidelis and Christians, Awake. (C-247M). 75¢.

Six Best Known Christmas Carols. Lew White (organ) with Chorus and instrumental accompaniment. 3-10" discs (V-26049 to V-26051) in album. Victor Set P-2. \$2. The following carols comprise this set (one side each): Silent Night; Hark! the Herald Angels Sing; It Came Upon the Midnight Clear; Joy to the World; O Little Town of Bethlehem; The First Nowell.

Carols of the English Yuletide. Victor Chapel Choir directed by Emil Coté. 3-10" discs (V-26727 to V-26729) in album. Victor Set P-42. \$2. The following carols are included in this album: Good King Wenceslas; The Boar's Head Carol; Carol, Children, Carol; Dame, Get Up and Bake Your Pies; Friendly Beasts; The Holly and the Ivy; Wassail, Wassail; When Christ Was Born of Mary Free; Old Yorkshire Gooding Carol; Gather Around the Christmas Tree; God Rest Ye Merry, Gentlemen; Here We Come A-Wassailing; Deck the Hall; I Saw Three Ships.

Silent Night. One side, and **O Holy Night** (Cantique de Noël). Victor Salon Orchestra. 1-10" disc (V-19820). 50¢.

O Little Town of Bethlehem. One side, and **Oh Come, All Ye Faithful.** Joe Green (chimes). 1-10" disc (V-26079). 50¢.

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The story of the Christ Child is beautifully told with appropriate musical embellishments on two 12-inch records recently issued by Donley Recording Co. (Chicago). These records have the hearty endorsement of numerous prominent Catholic and Protestant clergymen, and should be of great value to church schools of all denominations. It also occurs to us that during these times of great international strife it might not be amiss to open the doors of our homes and welcome the story of the Prince of Peace. The production of materials will win wars, but only the development of the spiritual will win a just and lasting peace. The two discs mentioned above are enclosed in an attractive envelope. The price for the pair with envelope is \$2.

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IMPORTANT NOTICE. All prices quoted in THE NEW RECORDS are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Glière: Symphony No. 3 in B Minor—Ilya Mourometz, Op. 42. Eleven sides, and **Chopin—trans. Stokowski: Mazurka in B minor.** Philadelphia Orchestra conducted by Leopold Stokowski. 6-12" discs (V-18262 to V-18267) in album. Victor Set M-841. \$6.50.

It is with singular joy that we welcome this superb recording. First, because it is fresh material, heretofore unrecorded, and second, because it presents the powers and the greatness of Leopold Stokowski in a rôle eminently suited to him. The Philadelphia Orchestra plays with finish, enthusiasm, and opulent tone, and every phase is molded with Stokowskian color and touch. The reproduction is satisfactory throughout.

As for the music, we feel we can pay it no higher compliment than to state that for eleven sides, which is somewhat longer than the average symphony, we gladly paid strict attention to the music and found all of it more than merely interesting. The notes which accompany the album give a résumé of the program for the music, but a program is not necessary for enjoyment. The music "hangs together" well, and tells its own story eloquently. The orchestration is always rich and colorful, and well it might be, for it owes some of its charm to other composers, among whom we might suggest Wagner. Nearly half way in the third record side, Glière refreshes our memory with the third act of *Tristan*. But as a whole, the work is highly original, and gives fine testimony that Glière wrote music other than the "Red Poppy" ballet. And speaking of the length of the symphony, we might mention that Stokowski has abridged several passages in this work because of its great length. His abridgement was evidently judicious, as it has done no audible harm to the music.

Ilya Mourometz is a Russian folk hero, a peace-loving peasant's son, capable, on occasion, of great deeds of valor. It is from the legend surrounding Ilya Mourometz, a hero of supernatural physical strength, that Glière drew the inspiration for his *Third Symphony*, completed in 1911 (pre-Soviet). We cannot, in this space, even outline the programmatic background of the symphony, but we can state that it is similar to Greek and Norse mythology.

Those interested in enjoyable music apart from the overly familiar will do well to investigate *Ilya Mourometz*, the monumental work of a great living Russian composer. We might suggest that they listen to the fourth record side, which, in the review set, proved to be excellent string quartet music and not Glière; a fault which the Victor Company will doubtless remedy by the time this paper is read. Also worthy of

mention is the very free orchestral transcription by Stokowski of Chopin's *Mazurka in B minor*, which most pianists will hate and most others will relish. We found it highly amusing, if rather sketchy. S.

Strauss, R.: Till Eulenspiegel's Merry Pranks. Cleveland Orchestra conducted by Artur Rodzinski. 2-12" discs (C-11661D and C-11662D) in album. Columbia Set X-210. \$2.50.

Following last month's release of *Don Juan*, magnificently played by Reiner and the Pittsburgh Symphony, Columbia now offers a new edition of *Till Eulenspiegel*, which vies with *Don Juan* as the most popular of Richard Strauss' many works. The new *Till Eulenspiegel* is superior to the earlier Columbia version by Désiré Defauw and the Brussels Conservatory Orchestra. Its only competition is the Victor recording by Fritz Busch and the BBC Orchestra, which was never considered the last word. Rodzinski's new Columbia recording is the best yet, but left us with the feeling that *Till* had not received as understanding treatment from Rodzinski as we have heard other conductors bestow on the colorful description of his capricious life. Rodzinski and the orchestra play the music well, but seem to have too little sympathy for the humorous antics of *Till*. The album's greatest asset is the excellent reproduction, which always succeeds in covering up the sterile performance.

Few persons know the meaning of *Eulenspiegel*. Its translation is "owl's glass," or "owl's mirror," and its origin is found in an old German proverb: "Man is as little conscious of his own faults as an ape or an owl, looking into a mirror, is conscious of his ugliness." Those facts (which we learned from the program notes of the late Lawrence Gilman) always amuse us greatly; as does the actual title Strauss gave this composition, which translated, in the vernacular, is "Till Eulenspiegel's Merry Pranks, set in the Old-time Roguish manner—in Rondo form—for Full Orchestra." There is nothing else in music so charmingly humorous as *Till Eulenspiegel*. S.

Toch: Pinocchio (A Merry Overture). Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (C-11665D). \$1.

An amusing orchestral selection by the contemporary German composer, Ernst Toch, who is now making his home in America. A charming little piece that most everyone will like—beautifully played by the Chicago Symphony under the direction of its distinguished conductor, Frederick Stock. Recording—excellent.

Franck: Symphony in D minor. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 5-12" discs (C-71277D to C-71281D) in album. Columbia Set M-479. \$5.50.

Franck: Symphony in D minor. San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs (V-18246 to V-18250) in album. Victor Set M-840. \$5.50.

A most difficult decision to make is to name a preference for one of the two new releases of the *Franck Symphony*. It is indeed rare that two such excellent phonographic versions make simultaneous appearances. It may be said at the outset that all previous recordings are no longer in the running. Stokowski's set (Victor M-300) is too much of the spirit with no regard whatsoever for the letter of the music, while Mitropoulos' recent version (Columbia M-436) is entirely out of sympathy with the music—virtuoso plundering through the score. Both Monteux and Beecham do full justice to the music, although the results are not alike. Monteux has long been associated with the *Franck Symphony*, and is universally considered its greatest interpreter. His reading is by far the best we have ever heard, for it shows the greatest understanding of the music—its delicacy, mystery, strength, and also the character of Cesar Franck, which is woven through the entire work. And yet Monteux does not distort the music to convey this beautiful knowledge; his taste and musicianship are always evident. The pity of his recording is the poor playing of the San Francisco Symphony Orchestra, which is not a first-class outfit. The string tone is very good, but precision is lacking throughout, and the French horn in particular is a bad offender, even in ensemble passages. The reproduction is generally fair, but seems to be strident and over-amplified, and in poor balance.

Beecham has a good orchestra at his disposal and they play, as usual, extremely well (like angels compared to San Francisco). His interpretation of the work is not on a par with Monteux's; it does not follow the natural interpretation of Monteux, outlined above. Beecham's viewpoint is fresh and vigorous, and, for its kind, his interpretation is handled masterfully. For, while Beecham looks in the same direction as Mitropoulos, also giving a virtuoso performance, he brings his familiar refinement and poise, and his infallible sense of proportion and good judgment to the performance—that is where his version differs from Mitropoulos'. The usual skill of the English recorders is reflected in the richness and balance of Beecham's set. Both the Victor and Columbia sets are slightly higher than usual in surface noise.

We cannot help but admit that Beecham's set is the better buy for most persons, although we are reluctant to slight the beautiful Monteux approach. This is truly one case where the purchaser will do well to hear each set and make his own decision. S.

Smetana: Vltava ("The Moldau"). Three sides, and **Dvorák: Slavonic Dance No. 1 in C.** Philharmonic Symphony Orchestra of New York conducted by Bruno Walter. 2-12" discs (C-11666D to C-11667D) in album. Columbia Set X-211. \$2.50.

Smetana's position in his own country is unique. He features prominently in every Bohemian national celebration, and as the founder of the national school of modern Czech musicians provided Bohemia with an indestructible spiritual unity and nationalism which is completely detached from her sadly spasmodic political identity. It is he, and not Dvorák, who is responsible for this nationalism, and, in Central Europe, is rightly considered the more important musician of the two. It is a perennial mystery why so little attention has been paid to the works of Smetana, while the same two or three Dvorák compositions are played many times a season, year after year.

The Moldau (Vltava) is virtually the only orchestral work of Smetana's enjoying adequate attention; yet it is but one of six tone poems from the symphonic cycle, *My Country* (Ma Vlast), each one as equally enchanting as *The Moldau*. This episode, an epic of the river which flows through Prague, is the most descriptive of the six, and one of the most descriptive orchestral works in all music, a masterpiece of orchestration and tonal color.

Although this new recording is an excellent one, there is no real need for it, except that Columbia desires to list this work in its catalogue. A very fine performance was issued several years ago by Kubelich and the Czech Philharmonic on Victor, in a three-record album set which also includes another episode from the cycle—*From Bohemia's Meadows and Groves* (VM-523). This more complete version is the wiser choice. Talich, the great Czech conductor, recorded the entire cycle with the Czech Philharmonic in a ten-record album set for H. M. V., but it has never been made available domestically. M.

Schumann: Symphony No. 4 in D minor, Op. 120. London Symphony Orchestra conducted by Bruno Walter. 3-12" discs (V-13793 to V-13795) in album. Victor Set M-837. \$3.50.

Last month Columbia released a very fine recording of this symphony played by the Chicago Symphony under the direction of Frederick Stock. Stock has always had a great fondness for Schumann whose works often appear on his programmes, and to our way of thinking, he's the best present-day conductor of Schumann's music. We know that he "touches-up" the score a little bit, but he certainly makes it sound grand. We prefer his version to the Victor re-pressing of the English recording listed above.

McDonald: Suite "From Childhood" for Harp and Orchestra. Edna Phillips (harp) and the Philadelphia Orchestra conducted by Harl McDonald. 3-12" discs (V-18256 to V-18258) in album. Victor Set M-839. \$3.50.

The World Premiere of this work in Philadelphia last January was greeted with an enthusiasm that surpassed the reception of any other previous McDonald composition. It is, in the opinion of the writer, by far the most enchanting work which this composer has produced. A delightful set of variations on old English nursery tunes, it is McDonald's most unusual and most effective work.

The Philadelphia Orchestra conducted by the composer, with its former harpist as the soloist, to whom the composition is dedicated, makes this a definitive performance, and it is well recorded. M.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia). Five sides, and **Moussorgsky: Khovantschina—Prelude.** Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11655D to C-11657D) in album. Columbia Set M-478. \$3.50.

Of the several recorded versions of this well-known Tchaikovsky selection it would seem to us that the present recording is the most desirable. Rodzinski is an excellent conductor of Tchaikovsky. If we wished to be smart, we might say that Rodzinski is an excellent conductor—period. We might remark, that there are a very substantial number of music lovers here in Philadelphia who regret that he was not more fully appreciated when he was with the Orchestra here, and since he left, have regretted his leaving deeply. Perhaps this is all beside the point. However, we want to state that he has made a splendid recording of the *Romeo and Juliet Overture*, and if we were to select one for our own library we would choose his.

Strauss Waltzes by Andre Kostelanetz. 3-12" discs (C-7391M to C-7393M) in album. Columbia Set M-481. \$3.50.

Blue Danube. One side, and *Tales from the Vienna Woods.* (C-7391M).

Artist's Life. One side, and *Voices of Spring.* (C-7392M).

Vienna Life. One side, and *Emperor Waltz.* (C-7393M).

Kostelanetz has chosen the six most popular Strauss Waltzes for this pleasing album and plays them in his usual ingratiating style. We warrant that a great number of new phonographs will get their first tryout on Christmas morning with this set of attractive discs. The reproduction is of the very best.

Grieg: Sigurd Jorsalfar—Prelude (In the King's Hall).

One side, and **Grieg: Sigurd Jorsalfar—Intermezzo (Borghild's Dream).** Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-18291). \$1.

This music may not be familiar to you, but do not let that fact deter you from investigating this disc. It is not great music to be sure, but it is pleasing, although a bit somber. Most persons we think will like it, and it is beautifully played by the Indianapolis Symphony under the able direction of Fabien Sevitzky. The reproduction is first-class.

Gems of Melody. Victor Salon Orchestra conducted by Leonard Joy. 4-10" discs (V-27554 to V-27557) in album. Victor Set P-76. \$2.50.

Love Sends a Little Gift of Roses. One side, and *The Glow-Worm.* (V-27554).

Two Guitars. One side, and *Nola.* (V-27555).

Dark Eyes. One side, and *Roses of Picardy.* (V-27556).

The World is Waiting for the Sunrise. One side, and *Amaryllis.* (V-27557).

Memories. Al Goodman and his Orchestra. 4-10" discs (C-36215 to C-36218) in album. Columbia Set C-62. \$2.50.

Moonlight and Roses. One side, and *When Day is Done.* (C-36215).

I'm Always Chasing Rainbows. One side, and *The World is Waiting for the Sunrise.* (C-36216).

Avalon. One side, and *At the End of a Perfect Day.* (C-36217).

Little Grey Home in the West. One side, and *Roses of Picardy.* (C-36218).

Two mighty attractive little albums of dinner music nicely played by excellent chamber orchestras. The reproduction in both cases is of the best. If pleasing music adds to your enjoyment of a good dinner, don't overlook these charming little albums.

Berlioz: Damnation of Faust—Hungarian March. One side, and **Meyerbeer: The Prophet—Coronation March.** Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-71287D). \$1.

These ever-popular orchestral selections are played with distinction by the excellent CBS orchestra, under the able direction of Howard Barlow. As the reproduction is of the best, this disc should enjoy an unusually wide sale.

Chadwick: Noel (No. 2 from "Symphonic Sketches"). National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-18274). \$1.

Dr. Kindler offers this month Christmas music by a thoroughly American composer, George Whitefield Chadwick (1854-1931). It may not be great music, but it is surely satisfying and beautifully played by the National Symphony Orchestra. If you are looking for appropriate music for the Christmastide, and would like something that is a bit different, may we suggest that you investigate this fine disc?

OPERA



Ponchielli: La Gioconda—Voce di donna o d'angelo (Act I). One side, and **Verdi: Don Carlos**—O don fatale (Act IV). (Both sung in Italian). Bruna Castagna (contralto) with orchestra conducted by Alfredo Antonini. 1-12" disc (V-71276D). \$1.

Lovers of Italian opera will welcome this fine disc with open arms. The noted contralto of the Metropolitan, Bruna Castagna, gives performances that are indeed thrilling. The reproduction is excellent.

Donizetti: Lucia di Lammermoor—Tomb Scene (complete) (Act III, Scene III). Jan Peerce (tenor), Arthur Kent (bass-baritone), with chorus and Victor Symphony Orchestra conducted by Wilfred Pelletier. 2-12" discs (V-18306 and V-18307) in album. Victor Set M-845. \$2.50.

The review copy of this album did not reach the studio in time for this issue. We understand that dealers will receive stocks of this album early in December, and we will cover it in our January number.

Verdi: Falstaff—Monologo di Ford "E sogno? o realtà?" (Act II). One side, and **Ponchielli: La Gioconda**—Barnaba's Soliloquy "O monumento" (Act I). Leonard Warren (baritone) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18293). \$1.

Victor adds to its list of outstanding artists the young American baritone, Leonard Warren. Mr. Warren is well equipped to join the distinguished company he does with the release of this splendid record. Lovers of fine operatic recordings will welcome this disc, and those of us who are always urging that young American artists be given every opportunity to show what they can do, are, of course, very happy. We are sure that no one will be disappointed at the reception that this record is bound to receive by intelligent music lovers everywhere.

CHAMBER MUSIC



Beethoven: Sonata No. 1 in F major, Op. 5, No. 1.

Pablo Casals (violin) and Mieczyslaw Horszowski (piano). 3-12" discs (V-18285 to V-18287) in album. Victor Set M-843. \$3.50.

The five 'cello sonatas of Beethoven serve as the briefest and most easily recognizable summary of Beethoven's musical development. The first two are among his earliest compositions; the third dates between the fifth and sixth symphonies, and the last is one of those incredible works of the mature, profound genius, the period of the late quartets and the *Choral Symphony*. They are also of importance as among the earliest sonatas for 'cello and piano, a combination virtually unexploited until after 1800. Vincent d'Indy says of these sonatas, "It must . . . be noted that Beethoven's five violincello sonatas all display a particular structure which is not met with in the violin sonatas, still less in those for piano. It would seem that the composer, attracted by the tenor voice of the instrument, has done his best to bring out this singing quality by means of broad, slow phrases, and to give it more importance than the element of virtuosity." This applies to the work here recorded, though less so than to the other four, inasmuch as it is, as are most of Beethoven's early chamber works, Haydn-Mozart in character, with touches, especially in the *Rondo*, of virtuosity, though the poetic lyricism of Beethoven is clearly evident.

This is a first recording of this work, and enjoys the full advantages of Casal's unquestioned artistic and technical abilities. The pianist, who is unknown to us, measures up adequately to the high standard of the celebrated 'cellist. Although acoustically satisfactory, our copy suffered serious mechanical flaws. Inasmuch as no defects were visible on the record surface, we wonder if the matrices are damaged. The first record side was particularly noisy. We definitely recommend that you do not buy this album without hearing it first. M.

Dvorák: Quartet No. 3 in E flat major, Op. 51. Busch Quartet. 4-12" discs (C-71288D to C-71291D) in album. Columbia Set M-480. \$4.50.

This work is typically Bohemian in character and abounds in melodies reminiscent of the Czech peasants whom Dvorák knew so well, and with whom he spent his early childhood. It is warm music and sparkles with gaiety and happiness—just the sort of music that one may enjoy in one's hours of relaxation. It has been beautifully played by the Busch Quartet and faithfully recorded by Columbia. This version will probably take the place of the early recording by the Lener String Quartet that now appears in the Columbia catalogue.

Mozart: Sinfonia Concertante in E flat major, K. 364.

Albert Spalding (violin), William Primrose (viola), and New Friends of Music Orchestra conducted by Fritz Stiedry. Seven sides, and **Handel: Sonata in E major, Op. 2, No. 8—Adagio.** Albert Spalding (violin), William Primrose, (viola), and André Benoist (piano). 4-12" discs (V-18238 to V-18241) in album. Victor Set M-838. \$4.50.

Briefly, it is our opinion that a good performance of any Mozart Concerto is a "must." Inasmuch as the *Sinfonia Concertante* for Violin and Viola (K. 364) is one of the most exquisite of Mozart's compositions, and is here recorded in a performance of the very highest calibre, we unconditionally recommend this album as a rare treat that cannot fail to please even those with the most limited tastes. The unique combination of simplicity and subtlety, humor and profundity which was the genius of Mozart, has been the joy, if not the school, of virtually every composer since his time.

The Columbia catalogue has listed a performance of this work for years by Albert Sammons, Lionel Tertis and the London Philharmonic, under Harty, but due to the mediocre performance of the violinist, and the poor quality of the reproduction, it cannot be compared to this excellently recorded prize performance by Spalding, Primrose, and the New Friends of Music Orchestra. M.

PIANO

Mozart: Sonata No. 5 in G major, K. 283. Three sides, and **Mozart: Sonata No. 17 in D major, K. 576.** Claudio Arrau (piano). 3-12" discs (V-18279 to V-18281) in album. Victor Set M-842. \$3.50.

The chief interest of this album is the contrast between the two sonatas; one is Mozart's fifth sonata, composed when he was eighteen, the other is the last sonata he wrote. The earlier one (K. 283) is generally considered to have been written for piano, rather than harpsichord or clavichord, and the last one (K. 576) is known to be among those which Mozart wrote specifically for piano. Such knowledge is necessary for a proper evaluation of the performance one hears of these works (as well as being useful knowledge for the performer), for possibilities of shading and expression on a harpsichord of Mozart's day were very limited, whereas the piano offered greater opportunities. And Mozart himself took excellent advantage of these opportunities, as he was a fine pianist, although an artist virtually free of mannerisms.

Claudio Arrau, making his Victor debut (he has recorded before and is currently listed in the Decca

catalog), turns out competent performances of this pair of sonatas, although we feel he is rather stilted or inelastic in his playing. There are so many good artists before the public these days, that a performance should be more than just good, or in good taste. Comparing Arrau's rendition of the *D major Sonata* (K. 576) with that of Casadesus, issued last February in Columbia M-433, one quickly senses the added suppleness, grace, sparkle, and subtlety of Casadesus. However, Mr. Arrau has a large following, and many may consider his present performances beyond our criticism, although we feel a lack of true Mozartian flavor in them. The reproduction is satisfactory. S.

Chabrier: Trois Valses Romantiques. Robert and Gaby Casadesus (pianos). 2-10" discs (C-17288D and C-17289D) in album. Columbia Set X-209. \$2.

Although composition was somewhat of a task for Chabrier, the outstanding characteristic of his works is, oddly enough, an effect of spontaneity. It is understandable why composition was a task for Chabrier in face of the obstacles of a sketchy childhood training and his late decision, at the age of forty, to resign his post as Minister of the Interior and devote his whole attention to music.

España, of which an especially fine recording was issued last month on Columbia by Beecham and the London Philharmonic (C-71261D), is undoubtedly his most successful work. The waltzes here recorded, which are excellently presented, are conclusive evidence of the effect of spontaneity of Chabrier's compositions, when entrusted to competent performers, even though the original construction may have been the result of laborious and painstaking labor. Although Chabrier directs an intentional stab of mockery at the *Romantique* in his title, he is essentially a romantic, but his creative imagination in this, and most of his works, identifies him as one of the precursors of modern impressionism. Chabrier, with such works as this, stands midway between the musical irony of Schumann's *Carnivals* and Ravel's *Valses Nobles et Sentimentales*. M.

Rachmaninoff: Prelude in G minor, Op. 23, No. 5.

One side, and **Rachmaninoff: Prelude in B minor, Op. 32, No. 10.** Benno Moïseïvitch (piano). 1-12" disc (V-18295). \$1.

Moïseïvitch, a great admirer of Rachmaninoff, presents two of this composer's less well-known Preludes. While they are not so frequently heard, they are, in our opinion, just as attractive, if not more so, than the famous C Sharp Minor, which, of course, everyone knows, and most of us can whistle. We can certainly recommend this disc, for the playing is superb and the reproduction of the best.

Scriabine is the composer of all the following discs:

Etude Op. 42, No. 5. One side, and *Preludes Op. 11, Nos. 1, 3, 23; Op. 35, No. 1; Op. 49, No. 1.* (PC-1).

Preludes Op. 13, Nos. 2, 4, 5; Op. 11, No. 7. One side, and *Preludes Op. 17, No. 7; Op. 16, No. 2; Op. 22, No. 3.* (PC-2).

Poem Op. 32, No. 1 and *Poème Ailé, Op. 51, No. 3.* One side, and *Guirlandes—Dance No. 1* from *Op. 73.* (PC-3).

Preludes Op. 31, No. 1; Op. 22, No. 4 and *Danse Languide Op. 51, No. 4.* One side, and *Prelude Op. 11, No. 11* and *Poem Op. 32, No. 2.* (PC-4).

Preludes Op. 15, No. 2; Op. 11, No. 18 and *Etude Op. 8, No. 1.* One side, and *Etude Op. 8, No. 11.* (PC-5).

Poème Tragique, Op. 34. One side, and *Preludes Op. 17, No. 5; Op. 27, No. 1; Op. 11, No. 14.* (PC-6).

Poem Op. 41. One side, and *Preludes Op. 11, No. 17; Op. 22, No. 1; Poem No. 1, Op. 44.* (PC-9).

Poème-Nocturne, Op. 61. (PC-12).

Preludes Op. 33, No. 4; Op. 45, No. 3; Op. 74, No. 5. One side, and *Preludes Op. 67, No. 2; Op. 31, No. 4* and *Etude in Fifths, Op. 65, No. 3.* (PC-14).

Sonata No. 7, Op. 64 ("The White Mass"). (PC-17 and PC-18).

All played by Samuel Yaffe (piano). \$1. each.

In our October issue we listed four of a series of records of the piano music of Scriabine released by Paraclete Music Disc, and above will be found the remaining eleven, making a complete series of fifteen records. We were surprised at the interest evidenced by a substantial number of music lovers in the music of this Russian mystic. We had no idea that Scriabine had so many followers in America. Those who were interested in the first group will probably lose no time in investigating the present release. They have been just as carefully recorded by the able exponent of Scriabine, the young American pianist, Samuel Yaffe.

VIOLIN



Dvorák: Ballada in D minor, Op. 15. One side, and **Zarzycki: Mazurka, Op. 26.** Ossy Renardy (violin) with piano accompaniment by Walter Robert. 1-12" disc (V-18294). \$1.

Pleasing violin music beautifully played by the distinguished young violinist, Ossy Renardy. Splendidly recorded by Victor.

CHORAL



Fauré: Requiem. Nine sides, and **Mozart: Ave Verum Corpus, K. 618.** (Sung in Latin). Marcelle Denya (soprano), Mack Harrell (baritone), Roland Roy (organist), Les Disciples de Massenet (C. Goulet, director), and the Montreal Festivals Orchestra conducted by Wilfred Pelletier. 5-12" discs (V-18296 to V-18300) in album. Victor Set M-844. \$5.50.

Several years ago Victor had a recording in its catalogue of the Fauré *Requiem* by the Choir of the Bach Society (Paris), which was a generally unsatisfactory recording. In February, 1939, Columbia released a far superior version by Les Chanteurs de Lyon, recorded in the Cathedral Saint-Jean, Lyon. And now Victor offers the best recording yet, by the distinguished group listed above. The chorus in the present recording is a well trained group, large, spirited, and with a not-overly-polished tone quality that is indeed refreshing these days. For most choruses now have a tone so smooth that it lacks color, and depend for the most part on dynamics to produce color, rather than the natural color derived from fresh, natural voices. The orchestra is very good, and the balance between the orchestra and chorus is ideal. This is particularly important in this case, as the accompaniment is beautiful, and adds greatly to the effectiveness of the music.

The music of the Fauré *Requiem* is the most enjoyable Requiem music we know. It is the kind of music nearly anyone can appreciate at the first hearing. It is not modern, in the popular sense of the word, and does not achieve the involved and dramatic complexities of the Verdi *Requiem*. In fact, we would suggest it as the first major work for one's choral repertoire of recorded music. Actually it is not strictly liturgical music, as the text of the Mass has been altered quite a bit, and the music is so definitely romantic that one would hardly expect to hear it in church, except as a concert performance. Pelletier and his forces approach it from this angle; yet they lose none of its deep sincerity or peaceful, serene qualities. The soloists are good—more than equal to their tasks; the earthy tone of the chorus, fine orchestral resources, organ, and good acoustics, all add up to a memorable performance. Even the familiar Mozart *Ave Verum* on the last record side is good. We put this set at the top of our choral list.

S.

Carols for Christmas Eve. Victor Chapel Choir conducted by Emil Coté, with organ accompaniment. 4-10" discs (V-27644 to V-27647) in album. Victor Set P-96. \$2.50.

Silent Night and *Calm on the Listening Ear of Night*. One side, and *Oh, Tannenbaum* and *Christians, Awake* and *Jingle Bells*. (V-27644).

We Three Kings of Orient Are and *Good Christian Men Rejoice*. One side, and *Away in a Manger* and *Lo, How a Rose e'er Blooming*. (V-27645).

Adams: *Star of Bethlehem*. One side, and **Kennedy:** *Star of the East*. (V-27646).

Adam: *O, Holy Night*. One side, and **Gounod:** *Nazareth*. (V-27647).

Over a dozen of the most popular Christmas pieces are to be found in this attractive little album. They are pleasingly sung by the Victor Chapel Choir with organ accompaniment. These recordings, because of their fine quality and modest price, will very likely add just the proper Christmas spirit in many homes this Yuletide.

Leontovich: *Carol of the Bells* (Ukrainian Christmas Carol). One side, and **Cain:** *Carillon* (I Heard the Bells on Christmas). 1-10" disc (C-36419). 50¢.

York: *Sing We All Noël*. One side, and **Fischer:** *The Song of Mary*. 1-10" disc (C-36420). 50¢.

O Come, All Ye Faithful (Adeste Fideles). One side, and **Silent Night, Holy Night**. 1-12" disc (C-55009). 75¢.

Westminster Choir conducted by John Finley Williamson. (All a cappella and all sung in English).

These three discs contain some very fine examples of a cappella singing, and as such they are recommended. However, we believe that those who are looking for records of Christmas carols will be greatly disappointed in them—most persons like the strains of an organ and some chimes with their carols and these are of course unaccompanied.

Hymns. Hour of Charm All Girl Orchestra conducted by Phil Spitalny. 4-10" discs (C-36366 to C-36369) in album. Columbia Set C-72. \$2.50.

In the Garden. One side, and *Holy, Holy, Holy*. (C-36366.)

Now the Day is Over. One side, and *The Old Rugged Cross*. (C-36367.)

Lead, Kindly Light. One side, and *Abide with Me*. (C-36368.)

Day is Dying in the West. One side, and *Rock of Ages*. (C-36369.)

Familiar hymns arranged for the famous "Hour of Charm" radio program and sung by the young women of Phil Spitalny's All Girl Orchestra. The spirit of the old-fashioned revival in a refined manner prevails. Reproduction—very good.

Those Evening Bells (Elegy on words by Koltzoff). One side, and **The Snow Has Blown Over Russia** (Popular Russian Ballad). (Both sung in Russian.) General Platoff Don Cossack Chorus conducted by N. Kostrukoff. 1-12" disc (V-18236). \$1.

As all eyes are turned toward Russia, it is very likely that many record buyers will notice this new disc by the Don Cossack's. Both selections are attractive to listen to and are sung in the true Russian tradition. The reproduction is particularly fine.

Recollections of Tchaikovsky—arr. Shvedoff. Don Cossack Chorus conducted by Serge Jaroff. 1-10" disc (C-4280M). 75¢.

A number of well-known Tchaikovsky melodies arranged for this famous choir and sung in their usual spectacular style. Splendidly recorded.

Fogel: Waltz. One side, and **In 1793** (Cossack War Song). (Both sung in Russian). General Platoff Don Cossack Chorus conducted by N. Kostrukoff. 1-10" disc (V-2185). 75¢.

Typical Don Cossack songs sung with plenty of fire and splendidly recorded.

ORGAN



Bach: Jesu, Joy of Man's Desiring (Choral Prelude from Cantata No. 147). One side, and **Brahms: Lo, How a Rose e'er Blooming, Op. 122.** E. Power Biggs playing the organ in the Memorial Church, Harvard University, Cambridge, Mass. 1-12" disc (V-18292). \$1.

For those who would turn for a few minutes' respite from the mad whirl in which many of us find ourselves most of the time, we heartily recommend this superb record played in impeccable style by E. Power Biggs. Music that touches the innermost soul, and brings solace and a sense of well-being to him who will listen with a receptive mind.

VOCAL



Richard Crooks in Song. Richard Crooks (tenor) with piano accompaniments by Frederick Schauwecker. 5-10" discs (V-2175 to V-2179) in album. Victor Set M-846. \$4.25.

Handel: Floridante—Alma Mia. (Sung in Italian). One side, and **Arne: Comus—Preach Me Not Your Musty Rules;** and **J. Haydn: Serenade.** (Sung in English). (V-2175).

Handel: Parthenope—Se mia Gioia (sung in Italian); and **Franz: Dedication, Op. 14, No. 1** (sung in English). One side, and **Pessard: L'adieu du Matin** (sung in French). (V-2176).

Grieg: A Dream, Op. 48, No. 6. One side, and **Schubert: Serenade** (Schwanengesang No. 4). (V-2177).

Grieg: I Love Thee, Op. 5, No. 3. One side, and **Have You Seen but a Whyte Lillie Grow** (anon.). (V-2178).

Franz: Hark, How Still, Op. 10, No. 2. One side, and **E. Purcell: Passing By.** (V-2179). (Last three records all sung in English).

This little album offers a wide variety in the realm of song, and Richard Crooks seems to be quite at home with each selection as it comes along. For those who like fine singing in the pure lyric style, this collection of discs will be most acceptable. Individual records may be purchased separately at 75¢ each plus tax.

English Folk Songs and Ballads. G. Marston Haddock (tenor) accompanied on the Guitar, Lute, or Cithern by Wallace House. 4-10" discs (MU-262 to MU-265) in album. Musicraft Set No. 55. \$3.50.

For those who are interested in English folklore these splendid recordings by G. Marston Haddock, with appropriate accompaniments by Wallace House, will be of prime importance. Musicraft could have made this album of much greater value if a booklet containing the texts of the songs had been included. However, we presume that students of the subject will be familiar with most of the selections in this collection. The songs included in this album are: 'Cos I Were Shy; The Derby Tup; Barbara Allen; Edward, Edward; Oh, No, John; The Spring Song; Lilliburlero; The Hanging Tune; The Crocodile; and The Sweet Nightingale. The reproduction throughout is entirely satisfactory.

Great Songs of Faith. Marian Anderson (contralto) with the Victor Symphony Orchestra conducted by Charles O'Connell. (Sung in English). 3-12" discs (V-18324 to V-18326) in album. Victor Set M-850. \$3.50.

Handel: Messiah—He Shall Feed His Flock. One side, and **Handel: Messiah—He was Despised and Rejected.** (V-18324).

Mendelssohn: St. Paul—But the Lord is Mindful of His Own. One side, and **Mendelssohn: Elijah—O Rest in the Lord.** (V-18325).

Bach: St. John Passion—It is Fulfilled (Es ist vollbracht). (V-18326).

Open this album with reverence for within its covers you will discover music sincerely devotional in character. Have no fear—everything is in perfect taste—Miss Anderson and Mr. O'Connell guarantee that. By the time you have listened to one side of the first of these discs you will realize that you are listening to singing just about as near perfection as you have ever heard. If you appreciate music of this character, you will doubtless be spellbound and will remain so until the last side of the last record is finished. You will sense that Miss Anderson's magnificent voice is perfectly supported by the splendid orchestra under the impeccable direction of Charles O'Connell. As you return this album to its place in your library, you will likely come to the conclusion that you have just listened to one of the most outstanding series of recordings in the whole repertory of recorded music.

R.

Oscar Straus: The Chocolate Soldier (excerpts). Risë Stevens (mezzo-soprano) and Nelson Eddy (baritone) with orchestra and chorus conducted by Robert Armbruster. 3-10" discs (C-4281M to C-4283M) in album. Columbia Set M-482. \$2.75.

My Hero. One side, and *Sympathy*. (C-4281M). *While My Lady Sleeps*. One side, and *Ti-Ra-La-La*. (C-4282M).

The Chocolate Soldier. One side, and *Forgive*. (C-4283M).

These charming excerpts, from the M-G-M smash hit *The Chocolate Soldier* by Risë Stevens and Nelson Eddy with chorus and orchestra, make one of the finest little albums of light tuneful music that we have heard in many a long day. It is refreshing to hear some popular music that really has some merit, and to hear it sung by such talented artists as Miss Stevens and Mr. Eddy. We thoroughly enjoyed these recordings and do not hesitate to recommend them highly.

Flamenco Music. Jeronimo Villarino (tenor and guitar), assisted by La Gitanilla (soprano, castanets, and heel tapping). 4-10" discs (MU-258 to MU-261) in album. Musicraft Album No. N-5. \$3.50.

In Jeronimo Villarino, the guitarist and singer, Musicraft has found an ideal interpreter of the music of the Spanish Gypsies. His art stems directly from the soil and is not spoiled by the pseudo polish of Hollywood. For those who would be interested in genuine Flamenco Music, this set of discs is highly recommended. The reproduction is excellent.

Secchi: Love Me or Not (from Campion's "Fourth Book of Airs," 1617). One side, and **Fisher: Tavern Song**. Norman Cordon (bass) with piano accompaniment by Karl Kritz. 1-10" disc (V-2180). 75¢.

Mr. Cordon follows his first Victor record, which was released in August and contained Saint-Saëns' *Danse Macabre* and Strauss' *Dream in the Twilight*, with stirring performances of these fine old ballads. Here is a record that any real he-man can thoroughly enjoy. The recording is exceedingly good.

Bland: Carry Me Back to Old Virginny. One side, and **Foster: My Old Kentucky Home**. Marian Anderson (contralto) with Victor Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-18314). \$1.

Miss Anderson has finally yielded to the many requests for a recording by her of the ever-popular *Carry Me Back to Old Virginny*. She offers a rendition that will surely suit everyone, and she backs it up with a fine performance of *My Old Kentucky Home*. Here is a record that will appear on the best sellers list without delay.

Harmati: Bluebird of Happiness. One side, and **Kern: The Last Time I saw Paris**. John Charles Thomas (baritone) with Victor Concert Orchestra conducted by Nathaniel Shilkret. 1-10" disc (V-2160). 75¢.

Two light popular songs of more than average merit sung in the proper spirit by the inimitable John Charles Thomas. As there has been a persistent demand for a recording of *Bluebird of Happiness*, it would seem that this disc will enjoy a large sale.

Bond: I Love You Truly. One side, and **Bond: Just A-Wearyin' for You**. Charles Kullman (tenor) with piano accompaniment by Fritz Kitzinger. 1-10" disc (C-17284D). 75¢.

No one could criticise Charles Kullman's lovely renditions of these old favorites. If you are in a sentimental mood and would like some singing that will tug at your heartstrings—here it is.

Hahn: Paysage. One side, and **Hahn: Si mes vers avaient des ailes**. (Sung in French.) Kerstin Thorborg (contralto) with piano accompaniment by Leo Rosenek. 1-10" disc (V-2174). 75¢.

We do not know when we have heard such charming renditions of Reynaldo Hahn songs as Miss Thorborg has produced for this disc. Musicianship of the first order is in evidence in each selection, and the reproduction is excellent. A record not to be overlooked by the connoisseur of fine songs.



Gruber: Silent Night. One side, and **O Come, All Ye Faithful** (Adeste Fideles). 1-10" disc (V-2186). 75¢.

Monk: Abide With Me. One side, and **Malotte: The Lord's Prayer.** 1-10" disc (V-2187). 75¢.

Helen Traubel (soprano) with organ accompaniment. (Sung in English)

Helen Traubel offers on these two discs four sacred selections that most anyone may enjoy. They are faithfully recorded and sung in the spirit of deep devotion.

Clarke: The Blind Ploughman. One side, and **Keel: Tomorrow** (from "Salt Water Ballads"). Nelson Eddy (baritone) accompanied by orchestra conducted by Robert Armbruster. 1-10" disc (C-17292D). 75¢.

Two ballads that just suit Nelson Eddy, and he certainly makes the most of his opportunity. The best record that this popular movie star has made in many months.

Rossini: La Danza. One side, and **Tosti: Marechiaro.** Beniamino Gigli (tenor) with orchestra conducted by Walter Goehr. 1-10" disc (V-2181). 75¢.

Gigli certainly goes to town with these two exciting songs in the Italian romantic style. Recording—excellent.

Honor! Honor! (Negro Spiritual arr. by Hall Johnson). One side, and **Dawson: Talk About a Child that Do Love Jesus.** Charles Holland (tenor) with piano accompaniment by Ralph Linsley. 1-10" disc (V-4556). 75¢.

The young American Negro tenor, Charles Holland, makes his debut on Victor records this month with these two Negro songs. He has a voice of rich quality and ample power. He displays considerable dramatic ability—perhaps too much for the type of selections he is singing. He seems to be instilled with the theatrical spirit of Hall Johnson—perhaps he has sung with Mr. Johnson's famous choir?

DICTION

Masterpieces of Literature, Vol. II—Our American Heritage—Prose. Wesley Addy (speaking). 6-10" discs (C-36259 to C-36264) in album. Columbia Set E-6. ~~\$3.75.~~

The second volume in Columbia's new series of records for educational purposes is now available. As in the first volume *The Appreciation of Poetry* (Columbia Set E-5. Price \$3.75), the teachers' manual has been prepared by the Committee on the Recording of Literature of The National Council of Teachers of English, Dr. Robert C. Pooley (University of Wisconsin), chairman.

The text in the present volume is spoken by the distinguished young American actor, Wesley Addy, and contains in whole or in part some of the most important documents and speeches in the history of our country. The selections included are as follows: The Mayflower Compact; The Pennsylvania Charter of Privileges; The Declaration of Independence; Washington's Farewell Address; Jefferson's First Inaugural Address; Daniel Webster's Bunker Hill Oration; Lincoln's Gettysburg Address; Edward Everett's History of Liberty; Lyman Abbott's Patriotism; Elihu Root's A Pan-American Policy; Our Responsibilities as a Nation by Theodore Roosevelt; Americans of Foreign Birth by Woodrow Wilson; and The Promised Land by Mary Antin.

With these fine recordings, and Dr. Pooley's excellent manual, classes in both English and history could very easily be made mighty interesting. We noticed a glaring slip in Dr. Pooley's text; he stated that Elihu Root was Secretary of State under Woodrow Wilson; he meant, of course, that he was Secretary of State under Theodore Roosevelt. Mistakes will creep into the most carefully edited texts.

Edna St. Vincent Millay in readings from her poems. 4-12" discs (V-18275 to V-18278) in album. Victor Set M-836. \$4.50.

The review copy of this album did not reach the studio in time for this issue. We understand that dealers will receive stocks of this album early in December, and we will cover it in our January number.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofonken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 11

JANUARY 1942

By mail to any address
50c. per year

THIS issue of *The New Records* will be somewhat smaller than usual because Columbia decided not to have a regular January release. It seems that Columbia's business has grown so greatly that it is impossible for its present manufacturing facilities to keep up with the demand and so the time and material that would have been devoted to the issuance of a list of new records will be used in catching up on some of the regular numbers in its catalogue that have been out of stock for some time. This seems like good business judgment to us. Why continue to issue long lists of new records each month when it is impossible to supply the present records that persons wish and sometimes have to wait weeks, and in some cases even months, to obtain?

* * *

A Guide to Recorded Music by Irving Kolodin. 495 pages. Doubleday, Doran and Company, Inc. (New York). Price \$3. Here is a book that everyone who is seriously interested in recorded music should have. Mr. Kolodin subtitles his book "from Palestrina to Prokofieff" and he pretty well covers the field as far as recorded music is concerned. He assumes that his readers know their music and he devotes his comments to the reproduction and interpretation of the various available recorded versions. In addition to his remarks, each listing of a recording is followed by an ingenious set of symbols that indicate whether the reproduction is inferior, satisfactory, exceptional, or poor, whether the interpretation is tolerable, capable, outstanding, or incompetent, and whether the price is economical, equitable, or exorbitant.

His price symbols rather amuse us. If he feels that a selection is poorly played and the reproduction is not up to standard he indicates that the price is exorbitant. Perhaps he doesn't know that it costs just as much to make a good record as a poor one, and certainly he does not expect the manufacturers to advertise their poor recordings by putting special prices on them that might appear "equitable" or "economical" to Mr. Kolodin. Mr. Kolodin is an able music critic and he has devoted much time and study to recorded music and his judgment as to interpretation and reproduction is for the most part thoroughly sound, but why he wanted to bring in the price factor is just one of those inexplicable things. Lucrezia Bori sings *Un bel di vedremo* on a record and the price of \$1 is "equitable" but when she sings *Depuis le jour* on the same size record the price of \$1 is "exorbitant."

All recordings are listed by composers and subdivided as to the type of composition, such as symphony, opera, string quartet, etc. This arrangement is ideal and any work may be quickly found, and when it is located the various versions are carefully compared for the reader's guidance. At the end of the book will be found a comprehensive index of "performers and performing groups." By the aid of this index the recordings of any artist in whom one may be interested may be found in the general text. All in all this is a grand book and we are going to find it of invaluable help in our work, and we believe that most collectors will wish to add it to their libraries.

An outstanding album of recordings exemplifying the Ordinary of the Mass has recently been released by The Gregorian Institute. Each section is clearly explained by the Reverend Cornelius B. Collins, LL.D., the Director of the National Center of the Confraternity of Christian Doctrine in Washington, D. C. The chanting is by the all-male choir of the Church of the Blessed Sacrament in New York under the distinguished direction of Warren Foley. Mr. Foley is an authority on Gregorian Chant, and is a member of the faculty of the Pius X School of Liturgical Music.

The music of these records is that of the *Missa de Angelis* (Mass No. VIII) together with *Credo III* and the antiphon "*Asperges Me.*" The performance is based upon, and is characteristic of, the Vatican approved Solesmes Method. The antiphonal charm, so vital an element in the Gregorian technique, is effected by the constant contrast between the voices of the men and boys. The Chants are sung unaccompanied, of course, in accordance with the most ancient usage.

As Father Collins' remarks elucidate not only the musical portion of each record, but furnish an inspiring explanation of the entire action of the Mass as well, this set of discs is of great value to schools, colleges, adult classes in religion, choirmasters, as well as individual laymen. In fact anyone interested in Gregorian Chant will find these records of real interest. Making them available will certainly promote a greater understanding of the Mass on the part of all Catholics who have the opportunity of hearing them.

As the reproduction throughout is of the highest calibre, we do not hesitate to recommend this album to all who are interested. Three 12-inch discs in album. Price \$4.75.

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IMPORTANT NOTICE. All prices quoted in THE NEW RECORDS are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Hindemith: *Mathis der Maler* (Matthias the Painter). Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-18333 to V-18335) in album. Victor Set M-854. \$3.50.

It is distinctly a pleasure to welcome the first domestic recording of the popular *Mathis der Maler*, not only for the event itself, but for the excellence of the performance as well. The previous recording on Telefunken, conducted by Hindemith, is not generally available, and when it is, at high prices. When Ormandy programmed this work last season in Philadelphia, Victor lost no time in recording it and releasing it. The reading by Ormandy is commendable in that it is revealing and abounding in color, and is well-knit. It is also a bit rapid in tempo in parts, although this will not annoy many. The reproduction is good as to balance, but somewhat strident and brassy. As for the music, we thoroughly enjoyed every bit of it, and feel the average and above-average listener will too. The music is on the modern side, but is not distressingly dissonant and will not offend most conventionally tuned ears. *Mathis der Maler* ("Matthias the Painter") is not program music of the type that dramatizes the story, and goes in for lavish effects of color. The music employs Hindemith's regular techniques, such as are found in his concertos, and as music is enjoyable for the emotional state that it arouses, which is similar to the emotional state aroused on seeing the Grünewald paintings, which inspired Hindemith. The following is quoted from the program notes by Robert Bagar for the New York Philharmonic:

"This so-called 'symphony' is a synthesis of three stylistically related excerpts from Hindemith's opera '*Mathis der Maler.*' As such it was first performed at a Berlin Philharmonic concert, Wilhelm Furtwängler conducting, on March 12, 1934. Its American premiere occurred on October 6, 1934, at a New York Philharmonic-Symphony concert led by Otto Klemperer. The radical modernism of Hindemith so nettled German officialdom that his music was made a political issue and subsequently banned from the concert halls. The opera from which the 'symphony' derives was finally performed at the Stadttheater in Zurich on May 28, 1938, and later, in concert form, by the B.B.C. Orchestra in London."

One can readily see that its history is interesting, and is made more interesting today with its frequent performances in concert, by radio, and on recordings. The work is in three sections, entitled: "Angelic Concert," "Entombment," and "The Temptation of Saint Anthony." Each is a panel of the early sixteenth century painter, Mathis Grünewald's masterpiece—the widely known polyptych painted for the Isenheim altar at Colmar, in Alsace.

S.

Die Götterdämmerung—Siegfried's Rhine Journey (Act 1) and Siegfried's Funeral Music (Act 3). NBC Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs (V-18318 to V-18320) in album. Victor Set M-853. \$3.50.

Here is an attractive three-record album for the inveterate admirer of Toscanini, especially one who has not yet added these *Götterdämmerung* excerpts to his collection. But for those already possessed of the excerpts, there is no need to eye this set with the idea of replacement, nor would the true Wagnerian choose the Toscanini performance as ideal. For Toscanini has given Siegfried a rather snappy journey through the usually beautiful and eloquent landscape, and refuses to pace the music traditionally and allow it to glow with a warmth and strength of its own. He adopts a brisk pace at the start and does not relax it for an instant, consequently the music has the customary Toscanini fire and brilliance and freshness, yet it lacks real Wagnerian flavor. However, since Toscanini has continually won unstinted praise for such readings, the above comments will undoubtedly reflect a minority opinion. But listen to the very old Victor recording of the Rhine Journey (abbreviated version) and the Funeral Music by Karl Muck and hear the genuine Wagnerian reading. Notice the expansiveness of the Rhine Journey and the depth of the Funeral Music—Toscanini is almost superficial by comparison in the Funeral Music.

Strangely enough, Toscanini's recording of the Rhine Journey, with the New York Philharmonic Orchestra, which is still in the Victor catalogue, is far more attractive than the present one. In addition to the earlier Toscanini and Muck versions mentioned, there is also the colorful Stokowski performance, slightly ill-proportioned but very effective, and an excellent though rather oldish recording by Bruno Walter on Columbia. Walter also does the Funeral Music.

The present recording was made in Carnegie Hall and is tonally satisfying. With one exception, the breaks between record sides are atrocious, reflecting no sense of good judgment. We might mention that the Rhine Journey and Funeral Music each use three sides in the album. S.

Mozart: Three German Dances, K.605. Vienna Philharmonic Orchestra conducted by Bruno Walter. 1-10" disc (V-4564). 75¢.

A jolly little record! These attractive little tunes are beautifully played by the Vienna Philharmonic and directed with distinction by one of the world's most able conductors, Bruno Walter. Note that the specially designed sleighbells in the third dance ring in tune.

Boyce—arr. Lambert: The Prospect Before Us. Sadler's Wells Orchestra conducted by Constant Lambert. 3-12" discs (V-13800 to V-13802) in album. Victor Set M-857. \$3.50.

If there is one thing the musical world needs today it is more fare such as *The Prospect Before Us*. Thoroughly charming from start to finish, nobody can fail to derive full enjoyment from this ingratiating music. The style is very close to Handel, a contemporary of Boyce, and much of the music would probably pass for Handel's with the public at large. *The Prospect Before Us* is a ballet, for which Constant Lambert has arranged the music from various works of William Boyce. As a ballet it was presented at Sadler's Wells during the 1940 season, and the present recording of the music was released in England in October 1940.

Boyce, in addition to being an outstanding organist of his day, was a popular composer of church music, and also of instrumental music and symphonies. The latter are now being performed and recorded with increasing frequency. The freshness and vitality of such music will probably never fade, and surely never when handled as well as in this recording. Constant Lambert is acquiring an enviable reputation for himself, not only in England, but, through his recordings, in this country as well. His excellent taste and the fine playing of the orchestra in *The Prospect Before Us* would do justice to any conductor, and we hope for a wide acceptance of this excellent album. The reproduction is up to the usual English standard—capital. S.

Sibelius: Tapiola (Symphonic Poem, Op. 112). Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-18310 and V-18311) in album. Victor Set M-848. \$2.50.

Written in 1925, after the Seventh Symphony, *Tapiola* is one of Sibelius' finest tone poems. Characteristic of Sibelius, the work is a masterpiece of unity and construction, but, in addition, is also descriptive music, a field in which Sibelius excels. His tonal colors, partly attributable to the composer's unique understanding of harmonic contrasts, and partly to his exceptional ability as an orchestrator, produce an incomparably descriptive realism.

Koussevitzky, who did so much to present Sibelius to America, conducts the Boston Symphony in a truly magnificent performance of this comparatively recent work. M.

Saint-Saëns: Le Rouet d'Omphale, Op. 31. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-18358). \$1.

An old-fashioned selection that has been recorded numerous times but never as well as at present. Hans Kindler gives a good performance but it is very difficult to make this music very exciting.

Tchaikovsky: Eugen Onégin—Waltz, Op. 24. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4565). 75¢.

This well-known and pleasing selection receives a "top" performance by one of the most popular recording organizations in the repertory. This record should reach the "best sellers" list in a hurry.

NBC's Chamber Music Society of Lower Basin Street—Volume II. Guest Artist Mlle. Dinah Shore; Paul Laval and his Woodwindy Ten; Henry Levine and his Dixieland Octet; with comments by Dr. Gino Hamilton. 4-10" discs (V-27622 to V-27625) in album. Victor Set P-86. \$2.50.

A few months ago we brought to the attention of our readers the first volume of these amusing records, and now we have a second volume, just as fascinating as the first if not more so. At the beginning of the first side of each disc, Dr. Gino Hamilton gives his pseudo serious musical introduction of the selections to be found on both sides of the record. A blank groove follows his introduction so that one does not have to listen to the remarks each time the disc is played. Real sizzling jazz presented in the manner of the most exclusive music salon.

CHAMBER MUSIC



Fauré: Sonata No. 1 in A major, Op. 13 (Edited by Loeffler). Mischa Elman (violin) and Leopold Mittmann (piano). 3-12" discs (V-18351 to V-18353) in album. Victor Set M-859. \$3.50.

There is an aristocratic, classical reserve about the works of Fauré, yet close observation reveals that he actually was a musical revolutionary for his time, and is now considered a significant contributor to the development of modern classicism. An understanding pupil of Saint-Saëns, he, in turn, was an important influence on his own pupils, of which the most important were Ravel and Enesco.

The date of this particular work is important, inasmuch as it reveals that this sonata pre-dates by ten years the Franck sonata which it so closely resembles. The credit which is usually accorded Franck for presenting a highly original and progressive conception of the potentialities of a violin sonata rightly belongs to Fauré, whose rediscovery of a harmonic sensibility, and his remarkable ability to capture, with Mozartian delicacy, the music of the French language, is becoming more widely recognized.

The performance is well recorded, but will have to be compared by the interested reader to the previous Victor recording by Heifetz and Bay. Although, as is often the case, Heifetz allows the violin to pre-

dominate in the older set, but it does not contain passages as harsh and thin as Elman chooses to execute. Matter of opinion must be the deciding factor in this case. M.

Brahms: Sonata No. 2 in A major, Op. 100. Jascha Heifetz (violin) and Emanuel Bay (piano). 3-12" discs (V-18339 to V-18341S) in album. Victor Set M-856. \$3.

With this recording the Victor catalogue now contains three versions of this lovely sonata. Of the two previous recordings, we preferred the Busch-Serkin rather than the Spaulding-Benoist version. However, it would seem to us that the present one tops both of its predecessors. Here is a case where we have so much to choose from that it makes it quite difficult—any of the three would be entirely satisfactory if we did not know of the others. There may be a shortage of rubber, copper, wrapping paper, etc., but there certainly is an abundance of fine recordings of Brahms' *Sonata in A major*.

OPERA



Donizetti: Lucia di Lammermoor—Tomb Scene (complete) (Act III, Scene III). Jan Peerce (tenor), Arthur Kent (bass-baritone), with chorus and Victor Symphony Orchestra conducted by Wilfred Pelletier. 2-12" discs (V-18306 and V-18307) in album. Victor Set M-845. \$2.50.

These records reached the studio too late for review in our December issue but have now been on sale for several weeks. The public reaction has been terrific. Generally they have been acclaimed as outstanding operatic recordings. Superlative praise has been given Jan Peerce, and his many admirers are eagerly awaiting his future Victor recordings. As Italian opera in the grand manner this album is heartily recommended.

Verdi: Otello—Love Duet (Act I). Tiana Lemnitz (soprano), Torsten Ralf (tenor), with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. Two sides, and **Verdi: Otello**—Willow Song (Act IV) and Ave Maria (Act IV). Tiana Lemnitz (soprano) with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. (All sung in German.) 2-12" discs (V-18363 and V-18364) in album. Victor Set M-860. \$2.50.

If you don't mind your Italian opera sung in German, you will find this a mighty fine pair of discs. Personally, we can always listen to Tiana Lemnitz's recordings with the greatest pleasure and thorough satisfaction. The present records are no exception.

Mascagni: Cavalleria Rusticana—*Siciliana*. One side, and **Leoncavallo: Pagliacci**—*Harlequin's Serenade* (Act II). (Both sung in Italian.) James Melton (tenor) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18365). \$1.

James Melton's crystal-clear voice is perfectly suited for these lovely arias, and with the fine orchestral backgrounds supplied under the distinguished direction of Wilfred Pelletier, they make an outstanding disc. Lovers of Italian opera should not overlook this one.

PIANO



Moussorgsky: Pictures at an Exhibition. Alexander Brailowsky (piano). 4-12" discs (V-18366 to V-18369) in album. Victor Set M-861. \$4.50.

In addition to the three orchestral versions now in the catalogue, Victor offers still another recording of Moussorgsky's popular *Pictures at an Exhibition*, this time in the original scoring for solo piano. Excepting pianists, and those particularly interested in piano music, ninety-nine percent of the record-buying public will prefer one of the orchestral performances, and well they might. There is little doubt that the symphony orchestra is the ideal medium for revealing the glorious color of Moussorgsky's *Pictures*. Why he did not orchestrate it is of no importance, since it has had at least six orchestrations so far, at least one of which is generally excellent (that of Ravel). Common sense and an appreciation of musical values, tempered with some good taste, then, will lead us to select an orchestral performance of *Pictures*.

For a piano performance of *Pictures at an Exhibition*, Alexander Brailowsky does an admirable job. For one thing, when the music is finished, one does not have the impression of having heard much banging and noise, as Brailowsky has appropriately framed some of the pictures rather small, and the *Promenade* interludes are played with dignity instead of volume. Even the loud passages at the end have remarkable clarity, and do not degenerate into noise. The reproduction is very fine, particularly so, as the piano is not the easiest instrument to record faithfully. Here is an ideal piano performance of *Pictures*, for those who desire a piano version specifically. S.

Beethoven: Sonata No. 26 in E flat major, Op. 81a (*Les Adieux*). Artur Rubinstein (piano). 2-12" discs (V-18359 and V-18360) in album. Victor Set M-858. \$2.50.

Unlike any of the other Beethoven Sonatas, Op. 81a was definitely inspired by an actual event in Beethoven's life, and is divided into three sections, each depicting a chapter of that episode. In a sense, it might almost be called *programme music*. The French siege of Vienna forced the Imperial family, including Archduke Rudolph, to flee the city. So attached was Beethoven to his young friend and pupil that the news of the Archduke's plight seriously affected the composer. "The Farewell on May 4—dedicated to, and written from the heart for, H.I.H." was found inscribed on one of the preliminary sketches for the work. The first movement is an expression of the composer's concern over the departure of his friend; the slow movement a meditative reflection over the absence and potential danger to which his young friend was subjected; the third movement is an expression of the composer's feelings on being reunited with the Archduke, actually composed after the return of the Royal family in October, 1809.

Although several excellent versions have been recorded abroad, including Schnabel's superb reading in the Beethoven Society Set (not available separately), this set seems to be the first domestic recording of this Sonata. Rubinstein's performance is very fine, and is well recorded. M.

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43. Benno Moiseiwitch (piano) and the London Philharmonic Orchestra conducted by Basil Cameron. 3-12" discs (V-18345 to V-18347) in album. Victor Set M-855. \$3.50.

Rachmaninoff is one of the few contemporary composers who have refrained from making a conscious effort to associate themselves with the "new" music. Rachmaninoff has been content to compose in the vein most comfortable and most natural to him, and has followed the path of the late romanticists. As Veinus points out, his pattern most closely resembles a Tchaikovskian formula, and consequently, his works have a natural honesty and ease of composition about them.

This remarkable work has become one of Rachmaninoff's most popular compositions. It has enjoyed the acclaim of critics in spite of the disadvantage in which the composer voluntarily placed himself by attempting a work based on a theme which Brahms had already used as a pattern for two sets of variations. Moiseiwitch displays a masterful technique in his performance of this very difficult work, and is accorded artistically sound accompaniment. M.

VOCAL



Danish and Swedish Songs. Lauritz Melchior (tenor). 6-10" discs (V-2188 to V-2193) in album. Victor Set M-851. \$5.

Hannikainen: Stille Mit Hjerte, Op. 17, No. 1 and *Grieg: Til Norge, Op. 58, No. 1*. One side, and *Grieg: Eros, Op. 70, No. 1*. (V-2188).

Heise: Skoveensomhed. One side, and *Henriques: Foraarssang* and *Heise: Dengang Jeg Var Kun Saa Stor Som Saa*. (V-2189). (All the above sung in Danish; with piano accompaniments by Ignace Strassefogel).

Henneberg: Flyg Mina Tankar and *Korling: Hvita Rosor*. One side, and *Sibelius: Svarta Rosor*. (Sung in Swedish, with piano accompaniments by Ignace Strassefogel). (V-2190).

Muller: I Würzburg Ringe De Klokker. One side, and *Rung: Gurre*. (Both sung in Danish, with piano accompaniment). (V-2191).

Rygaard: Flaget. One side, and *Rygaard: Danmark*. (V-2192).

Hornemann: Kongernes Konge. One side, and *Krøyer: Der Er Et Yndigt Land*. (V-2193). (Both the above discs sung in Danish, with orchestra conducted by Johan Hye-Knudsen.)

We hope this album will not be passed over too quickly by those reading the titles above and not recognizing many of them. Grieg and Sibelius are, of course, familiar friends, but the others will soon be, on hearing some of their music. Their music, though unfamiliar, is interesting and not beyond the appreciation of the average music lover. Connoisseurs will naturally treasure these as rare songs, and will quickly include them in their collections.

Melchior does very well with all the songs in this group, although his style is in several instances too big for the piece. His upper voice has always annoyed us, particularly in music without orchestral accompaniment, as his upper notes are closed and consequently forced in quality. Perhaps the reader does not feel that way, or else overlooks it. We cannot comment on the diction, as the language is not familiar to us; however, it is quite familiar to Mr. Melchior, and as his diction is generally fine, we would not hesitate scoring that high. One can easily follow the text supplied with the album throughout each selection. (The text is also translated).

One thing is highly gratifying about Mr. Melchior, and that is his obvious interest and broadness in including songs and folk music in his repertoire, considering his world celebrity as a singer of heavy, huge German operatic roles. This man is truly versatile, and is one of the few who can, or care to, be so. The reproduction throughout the set is good, although some of the recordings were made in Europe, and some in this country. S.

Wagner: Träume (Dreams) and Wagner: Schmerzen (Affliction) and Wagner: Im Treibhaus (In the Greenhouse). (Sung in German.) Helen Traubel (soprano) with the Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-18403 and V-18404) in album. Victor Set M-872. \$2.50.

Helen Traubel has chosen these three songs from Wagner's famous song-cycle *Fünf Gedichte*. This cycle is made up of the composer's musical settings to five poems by Mathilde Wesendonck, the lady who many persons think inspired Wagner to write some of his most majestic music. Both *Im Treibhaus* and *Träume*, which date from 1857, were designed as a study for *Tristan und Isolde*, and are indicative of the masterpiece that was to follow several years later.

Miss Traubel, with the splendid support of the Philadelphia Orchestra, under the seemingly inspired direction of Stokowski, gives performances that go beyond the sphere of a song with orchestral accompaniment into the realm of great operatic arias. Thrilling performances to say the least, and the last recordings that Stokowski has made with the orchestra that he did so much to develop, and bring to the top in the world-wide field of great musical organizations.

As the reproduction is equal to any that we have heard, we do not hesitate to recommend this album without reservations of any kind. A pair of discs that would add prestige to any library of records. R.

Chee Lai (Songs of New China). Paul Robeson, Liu-Liang-mo, and Chinese Chorus. 3-10" discs (KN-K520 to KN-K522) in album. Keynote Set K-108. \$2.75.

Here is one of the most interesting albums we have come across in many a long day—a collection of Chinese songs born during China's recent awakening. In a foreword in the invaluable booklet that accompanies these discs, Lin Yutang remarks as follows: "Everywhere in China today—at the front and the rear, among soldiers and guerrillas, refugees and orphans, at schools and colleges, in remote villages—China is finding her voice. The mass singing of patriotic songs owes its inspiration to Liu Liang-mo, the Shanghai Y.M.C.A. secretary who communicated his enthusiasm to many others and was called to teach at the front."

Four of the songs are sung by the celebrated Negro baritone, Paul Robeson, in both English and Chinese, and the other three by Liu Liang-mo with a Chinese chorus. Notes on each song and the text in English will be found in the accompanying booklet. Keynote has done an especially fine piece of work in making recordings of these inspiring songs available to the American public. It is a timely and thoroughly worthwhile project splendidly done.

Pons-Kostelanetz Concert. Lily Pons (soprano) with Andre Kostelanetz and his Orchestra. 4-12" discs (C-71304D to C-71307D) in album. Columbia Set M-484. \$4.50.

Rachmaninoff: *Prelude in C sharp minor.* One side, and **Liszt:** *Liebestraum.* Andre Kostelanetz and his Orchestra. (C-71304D).

Rimsky-Korsakov: *Sadko—Song of India.* (Sung in French). One side, and *Alabiev: The Russian Nightingale.* (Sung in English). Lily Pons (soprano) with Kostelanetz' Orchestra. (C-71305D).

Paderewski: *Minuet in G.* One side, and **Sibelius:** *Valse Triste.* Andre Kostelanetz and his orchestra. (C-71306D).

Poldini: *Dancing Doll.* (Sung in French). One side, and **Payne:** *Home, Sweet Home.* (Sung in English). Lily Pons (soprano) with Kostelanetz' Orchestra. (C-71307D).

The greatest "Mr. and Mrs." in the musical world have made this album containing music that everyone can enjoy. Just the sort of selections that pack their joint concerts to overflowing upon every occasion. Mrs. K. was in excellent voice when she made these records, and Mr. K. was right there with the best of accompaniments. The purely instrumental selections are played in Mr. K's usual ingratiating style. The reproduction is of the best.

Beethoven: Adelaide, Op. 46. Jussi Bjoerling (tenor) with piano accompaniment by Harry Ebert. (Sung in German.) 1-10" disc (V-2195). 75¢.

In this fine rendition of Beethoven's famous *Adelaide* we have a vocal record of rare distinction. Bjoerling puts his whole soul into his performance and even the most critical cannot help applauding this recording. The text is by the distinguished poet Matthisson to whom the song is dedicated, and who upon one occasion said that the beauty of Beethoven's music completely overshadowed his poem. The reproduction is excellent.

Duparc: Extaste. (Sung in French.) One side, and **Poldowski: L'Heure Exquise.** (Sung in English.) Donald Dickson (baritone) with piano accompaniment by William Hughes. 1-10" disc (V-2194). 75¢.

Skiles: Ballade of the Duel. (Sung in English.) One side, and **Verdi: Don Carlos—O Carlo, Ascolta** (Act IV). (Sung in Italian.) Donald Dickson (baritone) with Victor Symphony Orchestra conducted by Robert Armbruster. 1-12" disc (V-18357). \$1.

Many of Donald Dickson's admirers have been demanding some really representative records by this popular baritone. In these two discs Victor answers

these requests in a most adequate manner. Certainly there is plenty of variety ranging from Duparc's exquisite song to the stirring aria from Verdi's *Don Carlos*. Mr. Dickson takes each selection in his stride and turns in performances of which he may well be proud. The reproduction throughout is of the best.

Ballads of Old Ireland. Lanny Ross (tenor) with piano accompaniments by Roy Bargey. 4-10" discs (V-27671 to V-27674) in album. Victor Set P-103. \$2.50. (All songs from 1st, 2nd, 3rd, or 4th volumes of Irish Country Songs, edited and arranged by Herbert Hughes.)

The Boreens of Derry. One side, and **The Rose of Kildare.** (V-27671).

Lady, be Tranquil and **The Leprechaun.** One side, and **Norah O'Neale.** (V-27672).

The Light of the Moon. One side, and **She Moved Thro' the Fair.** (V-27673).

The Star of the County Down. One side, and **The Bard of Armagh.** (V-27674).

These songs based on old Irish folk tunes may be a bit too polished for those who are sticklers for authenticity but they are certainly charming to listen to, and Lanny Ross makes an ideal interpreter. Many persons who like genuine Irish music are going to get a lot of real enjoyment from this fascinating album. The reproduction is excellent, and at its modest price it is a real bargain.

DICTION

Edna St. Vincent Millay in readings from her poems. 4-12" discs (V-18275 to V-18278) in album. Victor Set M-836. \$4.50.

Although this album did not reach the studio in time for review in our December issue, it did reach the dealers' shops so that many persons received it in time for Christmas. There seems to be a quite universal interest in recordings of diction, especially if the reading is done by the writer. Victor offers these Millay poems beautifully read by Miss Millay, herself. Not every poet is a fine reader, but in Miss Millay's case, one could not ask for anything better or more thrilling.

Among this collection will be found *Renascence*, a long poem which Miss Millay wrote when she was but eighteen years old—the excellence of which started her on her brilliant career. The balance of the collection is made up of numerous short poems and selections from larger works—a great variety that gives a comprehensive survey of Miss Millay's always interesting work. This album is one of the most important items in the whole field of recorded poetry.

R.

CHORAL



Frml Melodies—Volume II. Victor Mixed Chorus conducted by Emil Coté, with Frank Parker (tenor) and Margaret Daum (soprano). 4-10" discs (V-27630 to V-27633) in album. Victor Set P-92. \$2.50.

Indian Love Call. One side, and *Sometime*. (V-27630).

Waltz Huguette and *Only a Rose*. One side, and *Give Me One Hour*. (V-27631).

March of the Musketeers. One side, and *Allah's Holiday*. (V-27632).

Giannina Mia. One side, and *High Jinks*. (V-27633).

We may be old-fashioned but we still get a real kick from these Frml tunes, especially if they are as well done as they are on these pleasing records. One might call this album a collection of the outstanding songs from the best musical shows of the last quarter of a century—it doesn't seem twenty years since we attended the opening performance of "Katinka" from which *Allah's Holiday* was taken but we know that it was longer ago than that. If Hollywood produces as many sparkling songs in the next quarter of a century it will have accomplished something.

In Dulci Jubilo. (Sung in English.) One side, and **Bach: Wer Nur Den Lieben Gott Lasst Walten** (Chorale from Cantata No. 93). (Sung in German.) The Trapp Family Choir conducted by Dr. Franz Wasner. 1-10" disc (V-2184). 75¢.

The comparatively few recordings that the Trapp Family Choir have made have all been extremely popular with those persons who are interested in music of this character. This charming little disc is a welcome addition to their recorded repertory. It is beautifully sung and splendidly recorded.

MISCELLANEOUS



Teasdale: Barter and Blanding: Foreboding. One side, and **Towne: The Time Clock** and **Indian Lullaby** (folk song). Verse Speaking Choir of the College of Chestnut Hill, Philadelphia, conducted by Miriam Davenport Gow. 1-10" disc. \$1.75.

Miss Marjorie Gullan, the founder of the Choral Speaking Movement has approved these recordings, and praises their "perfect sincerity and simplicity as well as real beauty and depth of feeling." We are not an authority on choral speaking and Miss Gullan is, and so we pass on her remarks concerning this disc. We do know that there is an ever-increasing interest in this new art, and that there is a definite

demand for fine recordings in this field. We are therefore mentioning this record so that those of our readers who are interested may know of its existence. The reproduction is first-class.

Blood and Sand (Music from the Motion Picture). Vicente Gómez Quintet, with vocal choruses by Graciela Párraga. 3-10" discs (D-23220 to D-23222) in album. Decca Set No. 265. \$2.75.

Vicente Gómez, the famous guitarist, and his players supplied the musical background for the 20th Century-Fox smash hit "Blood and Sand." On these discs, Mr. Gómez has arranged to record the most important parts of the score. Fascinating music to say the least, and of particular interest to the thousands who have enjoyed the picture. Interesting notes by Donald Drummond, in booklet form, add to the understanding and enjoyment of these records. Miss Párraga's singing is a feature that adds greatly to the charm of these unusual recordings.

Cascades of Melody. Collins H. Driggs (novachord). 4-10" discs (V-27648 to V-27651) in album. Victor Set P-93. \$2.50.

Liebestraum. One side, and *In a Persian Market*. (V-27648).

Alice Blue Gown. One side, and *Deep in My Heart, Dear*. (V-27649).

Make Believe. One side, and *Ah, Sweet Mystery of Life*. (V-27650).

The Blue Room. One side, and *Among My Souvenirs*. (V-27651).

The novachord, an electrical organ, is perfectly adapted for playing the haunting melodies that make up this pleasing collection. Mr. Driggs has thoroughly explored the possibilities of his instrument and gives performances that are mighty interesting and truly enjoyable. The reproduction is excellent.

Flamenco Suite (Collected and arranged by Oyanguren)—Soleares and Seguidilla. Julio Martínez Oyanguren (guitar). 1-12" disc (V-13799). \$1.

Mr. Oyanguren, the wizard of the guitar, has collected and arranged these appropriate pieces for his instrument. If you are at all interested in guitar music, you will find this recording fascinating to say the least. Oyanguren's playing has been most faithfully reproduced on this disc.

Bugle Calls of the Army. Harry Glantz (trumpet). 2-10" discs (V-27675 and V-27676). 50¢ each.

Here is a timely pair of discs. Many young men will probably want to learn the various army bugle calls and these records offer a very simple means. They have been recorded by Harry Glantz, first trumpeter of the New York Philharmonic-Symphony.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 9. NO. 12

FEBRUARY 1942

By mail to any address
50c. per year

IT doesn't seem nine years since the first issue of *The New Records* was sent to the comparatively few readers that we had at that time. It must be so because the tenth volume begins with our next number. Things have certainly changed during this time; many more persons have become interested in recorded music and many more recordings, by an ever-increasing number of publishers, are being offered each month. It used to be that we could cover the new releases in from four to six pages but now we often have to do some pretty tight squeezing to get them into twelve pages. And our subscription list reflects this growth—it has multiplied several times since 1933. Our readers are in no way limited to those persons who purchase records from us. As a matter of fact, we do not believe that twenty percent of our subscribers are customers. Anyone is welcome to subscribe by simply sending in the small subscription fee (50 cents per year to any address).

A great many subscriptions end with this issue — if yours does, please return the enclosed blank promptly in order that you may not miss any issues. If you have already renewed your subscription—many of our subscribers send in their renewals without waiting for the notice—please disregard the renewal blank enclosed.

We are continually receiving requests for back copies and we are pleased to say that we can still supply all but a few numbers. The price is 5 cents each or 50 cents for a complete volume of twelve issues.

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Columbia has announced a new complete catalogue. We haven't received even a review copy as yet, but if it lives up to the description that we have heard of it, it will certainly be very fine and surely most welcome. Record collectors

have had plenty of trouble trying to locate the Columbia records they have been interested in because of the lack of any adequate listings. The price of the new catalogue will be 25¢ postpaid within U. S. A. and we will review it in our next issue. If any of our readers would like to order a copy sight unseen, they may do so by sending 25¢ in coin or stamps to the publisher of this bulletin and a copy will be mailed to them from the first lot received.

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February 1942 will be remembered in recording annals as outstanding for the issuance of two phonographic firsts, each the music of the contemporary Soviet composer, Shostakovich (spelled in Polish style "Szostakowicz" in the Victor catalogue). Of added importance is the fact that these recordings were each made by the artists who gave the works their first American performances—those performances occurring recently. Such recordings are truly a great service not only to the record industry, but to musical history and evolution, and the respective companies which issued them are to be congratulated for their courage in promoting such material. Contemporary music is now having its inning, and many contemporary American and foreign composers are achieving wide popularity. We are glad to recognize these outstanding recordings, and urge all our readers to give them careful consideration. (See *Quintet*, Op. 57 under CHAMBER MUSIC, and *Symphony No. 6*, Op. 53 under ORCHESTRA, both in this issue.)

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Several of our readers have called our attention to two annoying slips in the recent album of recordings of Edna St. Vincent Millay's poems. In the first place, on the second side of the first record are five sonnets, the last one

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being "Oh, sleep forever in the Latmian Cave." The concluding couplet of this sonnet is:

"Whereof she wanders mad, being all unfit
For mortal love, that might not die of it."

Miss Millay raises her voice as she reads "Whereof she wanders mad," and the recording engineer, thinking that was the end of the poem, lifted the cutting head, and there the recording ends.

Another slip occurred in two places on the labels. Miss Millay read poems from her book "Figs from Thistles," and the inspired compositor made it "Pigs" instead.

The compositor's errors were caught by the manufacturer and correct labels will now be found on the sets presently being made available. We presume that the missing lines at the end of the second side of the first record will be added as soon as it is possible for Miss Millay to re-record that record side.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Shostakovich: Symphony No. 6, Op. 53. Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-18391 to V-18395S) in album. Victor Set M-867. \$5.

Shostakovich is without question the outstanding Soviet composer of today, and also one of the several outstanding composers of any nationality in this generation. Each new work of his is awaited anxiously by multitudes in many nations. And one reason his music is so keenly anticipated is because his ideas and approaches change with every new work. Musical conceptions in the Soviet are tempered greatly (or entirely) by political pressure. Nearly all the music has a political "program." Actually the *Sixth Symphony*, here recorded, has no program, political or otherwise, but Shostakovich works along lines similar to the ones he used in composing the *Fifth Symphony*. These principles recognize the necessity for composing music which will serve the masses of people by appealing to them, and inspiring them, and being intelligible to them, while at the same time expressing progressive ideas. Shostakovich accomplished this with huge success and wild public acclaim in his *Fifth Symphony*, but we understand the *Sixth Symphony* was received with lukewarm feeling at its initial presentation in Russia. However, when the *Sixth Symphony* had its first performance outside of Russia, at the Philadelphia Orchestra concerts of November 29 and 30, 1940

(Stokowski conducting), it was received with high enthusiasm. We recall the applause of the audience as indicating its approval very warmly.

As a performance, and as a recording, this set of the *Sixth Symphony* deserves the highest praise. Stokowski conducts knowingly, and repeated hearings reveal subtleties in the first movement that are not heard the first time, while the second and third movements lose none of their impact and power. Music such as this demands several hearings by even the most intelligent musicians, as the first movement in particular is at first rather obscure, and seemingly vague and sketchy. The symphony is in three movements; the first being the slow movement, the second the scherzo, and the third a presto, or very fast movement. Such an arrangement is alone one of originality, and the work as a whole could not be considered at any time as conventional, although it does not offend with the brash novelties which Shostakovich introduced in many earlier compositions (and long since abandoned).

If you have even the most casual desire to investigate the music of Shostakovich, do not hesitate to hear this memorable performance of his *Sixth Symphony*, as well as Stokowski's recording of the *Fifth Symphony* (Victor M-619). Many wish they could have heard the initial performances of the Beethoven symphonies, but they have just as fine an opportunity to witness the making of musical history with either of these Shostakovich works. S.

Dukas: The Sorcerer's Apprentice. Three sides, and **Rimsky-Korsakov: Coq d'Or—Bridal Procession.** Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs (C-11671D and C-11672D) in album. Columbia Set X-212. \$2.50.

Several months ago we extolled the merits of a new recording of *The Sorcerer's Apprentice* by Stokowski and the Philadelphia Orchestra (VM-717). Although we are particularly impressed by Mr. Mitropoulos, and feel that Minneapolis has something real in this comparatively young conductor, our blue ribbon for the recording of this work is still Stokowski's. We offer, as an apologetic explanation (Mitropoulos' performance is flawless, technically, and is well-recorded) our contention that Dr. Stokowski is a specialist in this field of Romantic Realism, and the dash of enthusiasm and tonal sensationalism with which he colors virtually everything under his conductorship is particularly suited for such a musical fairy tale as this. M.

Berlioz: Roman Carnival Overture. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 1-12" disc (C-11670D). \$1.

Barbirolli turns out a highly satisfactory recording of this orchestral war horse, but perhaps some persons may prefer the earlier disc by the Boston "Pops." We rather think that Barbirolli has the edge, but as it is not much trouble to make a comparison, why not ask your dealer to let you hear both versions? There are two or three other recordings of this popular selection, but the two mentioned above are the important ones.

Liszt: Mefisto Waltz. Three sides, and **Rimsky-Korsakov: The Invisible City of Ketezh**—The Battle of Kershenetz. Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-18409 and V-18410) in album. Victor Set M-870. \$2.50.

This month the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, has recorded a rarely performed work of the unpredictable Franz Liszt. It is the second of two episodes inspired by Nicholas Lenau's *Faust*. Liszt's setting of the scene in which Mephistopheles seizes a violin from one of the musicians at a village dance and draws fantastic and intoxicating music from it, until the dancers are thrown into an ecstatic frenzy, has all the characteristic virtuosity and imagination from the tonal palette of that strange genius.

The performance by the Boston Symphony is quite up to the lofty standard which one has been led to expect from this extraordinary group, which Olin Downes recently referred to as "the Stradivarius of all orchestras." The trenchant humor and languorous sensuousness of the music have been faithfully captured and reproduced on these fine records. We are happy to note that this performance contains a consistently mellow and dignified tone quality and that there is a much desired absence of that brash and blatant stridency which has plagued some of the recording studios' latest efforts. On the fourth side of this set, Dr. Koussevitzky has placed a short excerpt from Rimsky-Korsakov's little known opera, *The Invisible City of Ketezh*, exotic and exciting music which you will like and which is performed with the same mellow perfection. D.

Schubert: Symphony No. 8 in B minor (Unfinished). All-American Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11675D to C-11677D) in album. Columbia Set M-485. \$3.50.

Perhaps the most erratic Symphony orchestra ever to find its way into a recording studio is the experiment of Stokowski's, the All-American Youth Orchestra. Their performances have ranged from the sublime (*New World Symphony*) to the ridiculous (Ravel's *Bolero*), and now we have one that is not so well recorded, and it is difficult to tell whether it might have been of value had not the recording engineers used it as a field day for their own little experiments.

The sum total effect is suspiciously like that which Victor achieves in the ill-famed studio 8-H. The deadness of the orchestra and the abruptness with which the music ceases on occasional bars of rest are familiar symptoms of a performance recorded in a "soundproof" studio. We suggest, if you don't already have this masterpiece, that you choose between Beecham's (CM-330), Walter's (VG-9) or Koussevitzky's (VM-319). M.

Brahms: Tragic Overture, Op. 81. Three sides, and **Brahms: Serenade No. 1 in D major, Op. 11—Minuet.** Chicago Symphony Orchestra conducted by Frederick Stock. 2-12" discs (C-11681D and C-11682D) in album. Columbia Set X-214. \$2.50.

Dating from the same year as the famous *Academic Festival Overture*, the *Tragic Overture*, though given less attention, is an equally great work—one of Brahms' most perfect compositions. In this new recording, Stock presents a reading of noble grandeur, performed by the Chicago Symphony with an assurance and technical proficiency that will impress even the most skeptical listener. It might be well, however, to listen first to the over-brilliant Toscanini (V-15386/7) and Boult's well-defined, but not too well-recorded performance (V-11533/4) before making your decision.

Grieg: Two Elegiac Melodies, Op. 34. 1. Heart Wounds. 2. Last Spring. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 1-12" disc (C-11698D). \$1.

This music for a somber mood is played with pleasing warmth by the string section of the Minneapolis Symphony under the able direction of Dimitri Mitropoulos. We found this to be an excellent record from all viewpoints, and we prefer it to either of the earlier versions, the quite old recording directed by Mengelberg and the fairly recent one under Goossens. This disc might find a welcome place in most any record library.

R. Strauss: Der Rosenkavalier—Waltzes. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-18390). \$1.

This superb new recording will probably take the place of the earlier one which Ormandy made several years ago with the Minneapolis Symphony on three sides of two 10-inch discs. Ormandy is about "tops" in music of this character, and the famous Philadelphia strings show to marvelous advantage. A record that should go to the top of the "best sellers" list in a hurry.

Gounod: Faust—Ballet Music. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-13830). \$1.

This is just the sort of music that the Boston "Pops" does extremely well, and the present recording is no exception. If you like music that is easy to listen to, played with brilliance, here's your record.

J. Strauss: Emperor Waltz, Op. 437. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-18220). \$1.

Strauss' famous *Emperor Waltz* played with spirit and taste by the Philadelphians under their permanent conductor, Eugene Ormandy. Well recorded.

Foster—arr. Shulman: **Oh, Susannah!** One side, and **Sally in Our Alley** (arr. Bridge). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4569). 75¢.

A couple of "Pops" encore numbers that will delight many listeners. Played in this organization's inimitable style and splendidly recorded.

CHAMBER MUSIC



Shostakovich: Quintet, Op. 57. Vivian Rivkin (piano) and the Stuyvesant String Quartet. 4-12" discs (C-71296D to C-71299D) in album. Columbia Set M-483. \$4.50.

Before one listens to the Shostakovich *Quintet* for the first time, it is worth realizing that he is about to hear a work which was awarded a prize of one hundred thousand roubles, allegedly the largest sum ever paid to a composer for a chamber work. For the Soviet government awarded the Stalin prize of this staggering amount to Shostakovich for signal achievement in the arts and sciences. The press and public were rapturously enthusiastic about the *Quintet* at the first performance at the Moscow Festival of Soviet Music on November 23, 1940, at which time Shostakovich played the piano part. The prize was awarded in March 1941. The artists who made this recording gave the first American performance of this work last year at Carnegie Hall in New York.

The *Quintet* is in five movements, none of which is very long, although each movement is of good substance and in fine contrast to the adjacent movements. The first movement is called *Prelude* and serves as such admirably. The second movement is a *Fugue* and is masterfully constructed, requiring repeated hearings for full appreciation of its content. The third movement is a *Scherzo*, clever and charming, while the fourth is an *Intermezzo* of searching qualities. The *Finale* is rather mixed in moods although there is a strong underlying unity. As a whole the *Quintet* will be hard for the average person to assimilate at first, but so was *spinach* to many. And like *spinach*, music such as the *Quintet* is necessary for a healthy musical countenance, and like *spinach* it is quite palatable, even desirable. Of course, it is anybody's prerogative to abandon the *Quintet* if he feels it is not necessary to cope with this new and strange music; but he will be stronger musically who takes this work in its stride and comprehends it. The performance by Miss Rivkin and the Stuyvesant Quartet is satisfying and stimulating, and the reproduction is of the best. S.

CONCERTO



Rachmaninoff: Concerto No. 1 in F sharp minor, Op. 1. Sergei Rachmaninoff (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-18374 to V-18376) in album. Victor Set M-865. \$3.50.

Feature set for Victor this month is the first recording of the Rachmaninoff *First Concerto*, with the composer as soloist. Although listed as *Opus 1*, this work had a thorough revision in 1917, and might reasonably be classed between the Third and Fourth Piano Concertos. Rachmaninoff was highly dissatisfied with the *First Piano Concerto* as originally composed,

and about all that remained after the revision was several of the best themes. It is strange that the work is not more frequently performed and that it has not previously been recorded, as it contains the familiar touches which make the *Second Concerto* and his other works popular. The third movement in particular should make the *First Concerto* a great favorite, for it is music of great impulse and drive, and provides a thrilling climax to the work. However, no one need fear that the *First Concerto* is in any way inferior to the ones which followed (Rachmaninoff saw to that in his revision), and we recommend it enthusiastically as good, solid music in the best Rachmaninoff fashion.

As a performance the present recording could not be excelled, for Rachmaninoff's playing is well-nigh perfect, and Ormandy provides orchestral support of a superior order. To add to the enjoyment of the album is a fine leaflet containing an excellent analysis of the music. In the notes, Veinus points out that the cadenza in this concerto is an integral part of the work, and is actually part of the music. This, of course, is in contrast to the usual cadenza which Veinus describes as "the display counter of the concerto, wherein the soloist exhibits not the profundity of his musicianship but the agility of his fingers." Quite so, Mr. Veinus, we thoroughly agree that Rachmaninoff's cadenzas are strictly music, not rubbish. The reproduction being brilliant and in good balance, this album as a whole has only points of merit. S.

Walton. Concerto for Violin and Orchestra. Jascha Heifetz (violin) with the Cincinnati Symphony Orchestra conducted by Eugene Goossens. 3-12" discs (V-18414 to V-18416) in album. Victor Set M-868. \$3.50.

There is no reason why this stunning new violin concerto should not rival in popularity the Prokofiev *Violin Concerto in G minor* which appeared with such signal success a couple of years ago with Jascha Heifetz also as its superlative interpreter.

This is a first time on records for this dignified and well-constructed concerto from the talented pen of William Walton (born in Oldham, England, 1902). The concerto was written for and dedicated to Mr. Heifetz, and was completed during 1939. The violinist played it with great success during the subsequent 1939-1940 season.

This is modern, full-blooded music, but in no sense a modernistic score. It is alternately spacious and florid and filled with brilliant effects for the soloist during the three well-defined movements. The first two movements sounded more interesting after repeated hearings than the final one, which, however, Mr. Heifetz brushes off with breath-taking skill.

Never has the violinist sounded better on records than in this present set. He takes complete advantage of the many fine opportunities afforded him by the composer, whether it be in the angelic beauty of his high sustained playing, or the glinting sparks that

seem to fly from his bow in the more rapid passages.

Eugene Goossens and the Cincinnati Symphony Orchestra evidently feel the distinguished company they are in, for they afford admirable background for the exploits of the soloist. Technically, the recording is rather a relief after some of the brassy, over-brilliant recordings we have been subjected to of late. D.

VOCAL



Coloratura Arias. Miliza Korjus (soprano) with accompaniments by Symphony Orchestra. 3-12" discs (V-13806 to V-13808) in album. Victor Set M-871. \$3.50.

Benedict: The Carnival of Venice. (Sung in Italian). One side, and *Taubert: The Bird in the Forest.* (Sung in German). (V-13806).

Meyerbeer: Dinorah—Shadow Song (Act II). One side, and *Rossini: Barbiere di Siviglia—Una voce poco fa* (Act I). (Both sung in German). (V-13807).

Donizetti: Lucia di Lammermoor—Mad Scene (Act III). (Sung in Italian). (V-13808).

Here are coloratura arias from well-known operas sung with amazing flexibility and verve by the charming Miliza Korjus. With the exception of Taubert's *Der Vogel im Wald*, this is all well-known material which includes arias from *Lucia di Lammermoor*, *Dinorah*, *Barbiere di Siviglia* and the *Benedict* variations, known as the *Carnival of Venice*. In the *Lucia* Mad Scene, Miss Korjus is supported by a chorus.

At times, in the middle voice and in recitative passages there is an echo of the caressing legato of the well-remembered Amelita Galli-Curci. Miss Korjus' highest sustained notes (she reaches an A flat in *alt* in the *Dinorah* excerpt) have a tendency to lack in proper vibration and to therefore suggest a steam-whistling quality, but the singer's rapid scale passages (again, note the *Dinorah* aria) and staccati have all the glitter and excitement which this music so rightly calls for. The recording is an excellent example of the clarity and good balance attained in Europe during the past decade. D.

Cante Flamenco. La Niña de los Peines (The Girl with the Combs) with guitar accompaniment by Niño Ricardo. 4-10" discs (C-36176 to C-36179) in album. Columbia Set C-59. \$2.50.

Recently in America considerable interest in Spanish flamenco music has been aroused and it might be appropriate to quote at some length from the notes that accompany this unusual album. These rather copious notes, in addition to the matter quoted, describe in detail the various forms of flamenco music included in this collection.

"Once heard, Spanish flamenco music can never be forgotten. It is the weird and haunting folk music of the Andalusian gypsies of Southern Spain. And

one of the greatest singers of all time of *cante flamenco* is Pastora Pavón, known among her people as The Girl with the Combs.

"*Cante flamenco* has an unmistakable Eastern flavor, due in part to the Gypsies' Indian origin and in ever greater part to the Moorish influences which permeate all of Southern Spain. Gypsy passion and love of rhythm endow flamenco music with all its violent color and animal spirit. . . . The eight songs in this album reveal the very essence of the Gypsy soul and of Spain itself. They are not composed but handed down by tradition or improvised on the spot. . . . *Cante flamenco* does not demand a beautiful singing voice, but rather one which can express every variety of emotion and command the most subtle nuances. Its demand on the singer in respect to intonation, breath control and general musical capacity are enormous, and to master it one must live a lifetime among the Gypsies. Few non-Gypsies have ever become great exponents of flamenco."

Schumann: Widmung, Op. 25, No. 1 ("Dedication"). One side, and **Wolf: In dem Schatten meiner Locken und Wolf: Mausfallan-Sprüchlein.** (Sung in German.) Risé Stevens (mezzo-soprano) with piano accompaniment by H. C. Schick. 1-10" disc (C-17297D). 75¢.

Risé Stevens, whose spectacular success in opera and the movies is well-known, now turns her attention to the art of song. Of particular interest is her fascinating interpretation of the two little Wolf songs that will be found on one side of this attractive disc.

Operetta Selections. Marion Claire (soprano) with WGN Concert Orchestra conducted by Henry Weber. 3-10" discs (V-4566 to V-4568) in album. Victor Set C-37. \$2.75.

de Koven: Robin Hood—Oh Promise Me. One side, and *Herbert: Sweethearts—Angelus.* (V-4566).

Herbert: Naughty Marietta—Italian Street Song. One side, and *Kalman: Countess Maritza—Love Has Found My Heart.* (V-4567).

Herbert: The Fortune Teller—Romany Life. One side, and *Lehár: Gypsy Love—The Melody of Love.* (V-4568).

This album was very likely planned with WGN's immense listening audience in mind. Miss Claire is the prima donna of the Chicago Theatre of the Air, and her husband, Henry Weber, is the musical director of WGN. Both are well-known to radio listeners throughout the middle-west. The studio chorus is heard appropriately in most of the selections in this group. We have heard better recordings of some of these popular light opera pieces but on the whole we would think that they are very satisfactory. All of the numbers are sure-fire hits, and this album will probably enjoy a tremendous sale. If you would like to have a copy, it might be well to place your order with your dealer without delay—even records are becoming scarce these days.

Schumann: Dichterliebe, Op. 48 (complete). Lotte Lehmann (soprano) with piano accompaniment by Bruno Walter. 2-10" discs (C-17295D and C-17296D) and 2-12" discs (C-71308D and C-71309D) in album. Columbia Set M-486. \$4.

Admirers of Lotte Lehmann's exquisite art have been waiting long and impatiently for this album of Schumann's *Dichterliebe* to appear. Despite the fact that Heine's poems make this song-cycle really more suitable for the interpretation of a male singer, those who have attended Mme. Lehmann's Town Hall recitals in the last few years, have come to look upon her as the ultimate authority in the projection of these haunting and poetic songs.

We are happy to report that Mme. Lehmann was in admirable vocal condition and communicative mood when these records were made. Her many admirers are not apt to be disappointed in the superb intensity and romantic flavor of her interpretations. Undoubtedly the singer was inspired and further stimulated by the presence of Bruno Walter at the piano. Mr. Walter's work will come as a revelation to those who have not heard him in this role, and he seems to be, very rightly, more of a collaborator than a mere accompanist. This is just as it should be for a proper interpretation of Schumann's song-cycle, and Mr. Walter's part of the performance leaves nothing to be desired.

For those who still prefer these songs sung by a man, there is the distinguished recording made by the French baritone, Charles Panzera, with Cortot at the piano. This admired singer uses the German text. But for those who hold memories of pre-war, summer *lieder-abends* in Salzburg, when Mme. Lehmann and Bruno Walter were the interpreters and Toscanini was often to be noted in the audience, the present set of records will have a place in their hearts, not only for the sentiment and memory attached, but also for the truth and simple beauty that emerge from these surfaces.

The recording is technically admirable, with a fine sense of balance achieved between the singer and the pianist. D.

Smilin' Through. Jeanette MacDonald (soprano) with Victor Concert Orchestra conducted by Herbert Stothart. 3-12" discs (V-18315 to V-18317) in album. Victor Set M-847. \$3.50.

Penn: Smilin' Through. One side, and *Silésu: A Little Love, a Little Kiss.* (V-18315).

Molloy: The Kerry Dance. One side, and *Bizet: Ouvre ton Coeur—Bolero.* (Sung in French). (V-18316).

Drink to Me Only with Thine Eyes (arr. Stothart). One side, and *Elgar: Land of Hope and Glory.* (V-18317).

This collection of selections sung by Miss MacDonald in the M-G-M feature picture *Smilin' Through* should have a tremendous popular appeal. All of the

pieces are well-known, and as Miss MacDonald sings them in her usual appealing manner many persons will get a lot of real musical enjoyment from this attractive album. The records may be purchased separately at \$1 each plus tax.

Kern: Show Boat—Ol' Man River. One side, and **City Called Heaven** (arr. Johnson). Robert Weede (baritone) with piano accompaniment by Pablo Miquel. 1-10" disc (C-17293D). 75¢.

The young American baritone of the Metropolitan, Robert Weede, selects a couple of sure-fire numbers for this little disc, but in doing so he steps into the field in which Paul Robeson is supreme. Whether the public will prefer him to the great Negro singer is very much a question.

Korngold: You Haunt My Heart. One side, and **Herbert: Rose of the World.** James Melton (tenor) with Victor Concert Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18466). \$1.

It appears that James Melton has sung *You Haunt My Heart* many times recently both in concert and over the radio. Thus there is a wide demand for a recording of this popular ballad. Victor answers the demand with this sparkling record—well sung and recorded.

Redner: Oh, Little Town of Bethlehem. One side, and **Dykes: Eternal Father, Strong to Save.** Richard Crooks (tenor) with organ accompaniment by Clarence Dickinson. 1-10" disc (V-2182). 75¢.

We missed this one at Christmas time, but just to keep our records straight we are listing it in this issue. One would expect Richard Crooks to sing such hymns extremely well, and we are glad to report that he does.

Sullivan: Pinafore—When I Was a Lad. One side, and **O'Hara: There is No Death.** John Charles Thomas (baritone) with the Victor Symphony Orchestra and Chorus conducted by Charles O'Connell. 1-12" disc (V-18223). \$1.

The versatile Mr. Thomas sings an amusing ditty from *Pinafore* and O'Hara's famous *There is No Death*. He does them both very well, and the reproduction is of the best.

Micheu Banjo (Louisiana Creole Folksong—arr. Nickerson). One side, and **Xango** (Religious African Chant of Makumba—arr. Villa-Lobos). Roland Hayes (tenor) with piano accompaniment by Reginald Boardman. 1-10" disc (C-17294). 75¢.

If you are looking for the unusual in the realm of song this Creole folksong and the African chant on the other side of this unique disc may be just the thing. Roland Hayes seems just in the proper mood for both and gives performances that are interesting to say the least. Not a record for the average music lover.

OPERA



Puccini: Madame Butterfly—Un bel di, vedremo (Act II). One side, and **Puccini: La Bohème**—Mi chiamano Mimi (Act I). Bidu Sayao (soprano) with Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71320D). \$1.

Columbia presents Bidu Sayao in her first Columbia record. Miss Sayao has chosen two of the best known Puccini arias for her debut and sings them in a, shall we say, very careful manner. Perhaps when this fine artist becomes more familiar with recording technique she will sing with greater abandon on her future records. She unquestionably has a gorgeous voice and is a worthy addition to Columbia's imposing list of operatic artists.

Verdi: Attila—From the Immortal Summit. (Sung in Italian.) One side, and **Goldmark: The Queen of Sheba**—Lift Thine Eyes. (Sung in English.) Igor Gorin (baritone) with Victor Symphony Orchestra conducted by Bruno Reibold. 1-12" disc (V-18402). \$1.

Igor Gorin's many admirers will welcome this especially fine record, for certainly his gorgeous voice has never been better recorded. And, as a matter of fact, we don't know that we have ever heard him sing more splendidly. These forgotten arias come to life in grand style on this excellent disc.

Halévy: La Juive—Passover Scene (Act II). (Sung in French). Jan Peerce (tenor) with Dorothy Sarnoff (soprano) and the Victor Symphony Orchestra and Chorus conducted by Wilfred Pelletier. 1-12" disc (V-18401). \$1.

Those interested in fine operatic recordings should not miss this superb disc containing the important Passover Scene from *La Juive*. Jan Peerce is at his best in just such music, and the supporting chorus and orchestra are excellent. Reproduction—splendid.

Verdi: Aida—Recitative and Aria "Celeste Aida" (Act I) Beniamino Gigli (tenor) with Victor Symphony Orchestra conducted by Walter Goehr. One side, and **Verdi: Aida**—Recitative and Aria "O Patria Mia" (Act III). Rose Bampton (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. (Both sung in Italian.) 1-12" disc (V-18221). \$1.

Two popular operatic arias beautifully sung by two outstanding artists. If these selections are not in your library, this disc is worth investigation.

Gounod: Faust—Even Bravest Heart (Act II). One side, and **Offenbach: Tales of Hoffman**—Dapertutto's Aria "Sparkle, diamond" (Act III). (Both sung in French.) Leonard Warren (baritone) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18420). \$1.

Two melodious operatic arias nicely sung by the young American baritone, Leonard Warren, and faithfully recorded by Victor.

PIANO



Chopin: Waltzes Nos. 1 to 14. Alexander Brailowsky (piano). 7-12" discs in two albums. Volume I containing Waltzes 1 to 8 (V-18383 to V-18386) in album M-863. \$4.50. Volume II containing Waltzes 9 to 14 (V-18387 to V-18389) in album M-864. \$3.50.

It is no task to welcome the Brailowsky performances of the Chopin Waltzes Nos. 1 to 14. His playing reflects an abundance of good taste together with an originality which does no harm to the music of Chopin. Chopin is invariably played with excessive distortion, and even the greatest of pianists usually err in this direction. Such is the case of Cortot in his album of the Chopin Waltzes (Victor M-500). But fortunately Brailowsky strives for simplicity and unaffected grace, rather than mannered and ornate interpretations.

The Chopin Waltzes need little comment as music, for at least some of them are familiar to everyone. However, it may be well to suggest that the waltzes are ideal for those who plan to add an album of Chopin to their collections, but do not know whether to choose Waltzes, Mazurkas, Polonaises, or Etudes. We mention Waltzes as the first acquisition because they have the dazzling brilliance of the other three groups, yet they are easier to grasp musically. The Chopin Waltzes are, without exception, tuneful and melodious, for they epitomize the ballroom dance, while at the same time serve as excellent examples of pianistic virtuosity. Brailowsky seeks the best in this music, captures it well, and is recorded with definition and clarity (albeit an excess of surface noise), and wins our hearty recommendation. S.

Campos: Puerto Rican Danzas. Jesús María Sanromá (piano). 4-10" discs (V-4560 to V-4563) in album. Victor Set M-849. \$3.50.

We don't know when we have enjoyed anything quite so much as we have these charming and unusual little dance tunes. As you listen to them don't try to find more in them than there really is—they were composed for the listener's pleasure and are so played by the talented Mr. Sanromá, who, by the way, often includes several of them in his fine concert programs. Perhaps some of our readers have heard some of them; we missed them until this set of discs reached the studio. Perhaps their novelty added to our enjoyment, but there is more to these dances than mere novelty because we have played them all a number of times and always with keen pleasure. We don't think that we are going to tire of them very quickly.

The composer of these little dances is, if not Puerto Rico's most celebrated composer, certainly one of her most prolific ones, for in addition to a symphony, an overture, much religious music, and many songs, he wrote about two hundred of these little dances. He

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was Juan Morel Campos, who was born in Puerto Rico in 1857 and died there in 1896. Campos took the rather crude dance tunes that he found and developed them into real little musical gems. He brought clarity and a warm sincerity to them, and they have been since his time models from which most South American popular music stems. Mr. Sanromá, a fellow countryman of the composer, is of course an ideal interpreter of this pleasing music, and as we listen to these discs, we can easily feel that the pianist is enjoying with us the music that he is playing.

As the reproduction is of the best, we can recommend this album very strongly to all music lovers who would like to take a little excursion into the realm of unhackneyed music. It certainly can't do you any harm, and perhaps you will spend just as happy an hour with these records as we did. R.

Schumann: Andante and Variations, Op. 46. Three sides, and **Schumann—arr. Debussy: Etude in the Form of a Canon, Op. 56, No. 4.** Bartlett and Robertson (pianos). 2-12" discs (C-71310D and C-71311D) in album. Columbia Set X-213. \$2.50.

Two-piano music continues to appear with regularity in the record lists, and this month brings us a rather popular work in this medium, Schumann's *Andante and Variations*. As music it is ingratiating, and has an immediate appeal, not for its melodic content, but for its rippling manner and its energy. The variations are not the usual kind which soon annoy by their obviousness; in fact, in this work they are hardly variations, for they depart far and wide from the original theme. But it is, throughout, music which one can enjoy at once. The fourth side in the album is devoted to Schumann's *Etude in the Form of a Canon, Op. 56*, and this proves also to be congenial music, in a contrapuntal style. The label gives credit to Debussy for the arrangement, although we do not know just what part he had in the music as we hear it.

Bartlett and Robertson, one of today's foremost duo-pianists, play with admirable balance and integration. The music is equally divided between first and second piano, and their performance is smooth to the point of deception. Students of two-piano music will welcome this album, as will those who have become acquainted with this idiom. The reproduction is of present-day excellence, and the set is recommended unreservedly. S.

Liszt: Hungarian Rhapsody No. 2. Jesús María Sanromá (piano). 1-12" disc (V-13831). \$1.

Sanromá plays this old war horse with plenty of brilliance. The reproduction is fine.

CHORAL



Tryggare kan Ingen Vara (Children of Heav'nly Father). One side, and **O Fader Var Farmhärtig** (Our Father, Merciful and Good). (Both sung in Swedish.) Augustana Choir conducted by Henry Veld. 1-10" disc (V-2202). 75¢.

In these unpretentious sacred selections the Augustana Choir may be heard at its best. For those who are interested, this record will hold great charm. Both the singing and the reproduction are excellent.

Carey—arr. Elgar: God Save the King. (Sung in English.) One side, and **Lavallée: O Canada.** (Sung in French.) Les Disciples de Massenet with the Montreal Festivals Orchestra conducted by Wilfred Pelletier. 1-10" disc (V-2170). 75¢.

This grand Canadian chorus gives stirring performances of these two patriotic selections. The reproduction is very good.

Gruber: Silent Night, Holy Night. One side, and **God Rest You Merry, Gentlemen.** The Trapp Family Choir directed by Dr. Franz Wasner. 1-10" disc (V-2183). 75¢.

We missed this one at Christmas time but to keep our records straight, we're listing it in this issue. Briefly it contains the best recording of these well-known Christmas carols that we have ever heard. You might note the number on your list for next Christmas.



MISCELLANEOUS

Dvorak: Humoresque, Op. 101, No. 7. One side, and **Nevin: The Rosary.** William Primrose (viola) with the Victor Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-18222). \$1.

Mr. Primrose selected a couple of pieces with a wide appeal, and this disc should boost his royalties considerably, although it will hardly add to his prestige in the musical world. If either of these selections appeal to you, you'll find them nicely played and splendidly recorded on this disc.

Dumbo. Selections from the Walt Disney motion picture "Dumbo" as originally performed in the picture, with chorus and orchestra. 3-10" discs (V-27660 to V-27662) in album. Victor Set P-101. \$2.

The children who have seen Walt Disney's *Dumbo*, and the grown-ups too for that matter, will probably get a big kick out of this album of records which were taken directly from the sound track of the film. If one of your nieces or nephews has a birthday anniversary this month, here is a timely and appropriate gift.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.